DICK'S

QUADRILLE CALL-BOOK,

AND

BALL-ROOM PROMPTER.

CONTAINING CLEAR DIRECTIONS HOW TO CALL OUT THE FIGURES OF EVERY DANCE, WITH THE QUANTITY OF MUSIC NECESSARY FOR EACH FIGURE, AND SIMPLE EXPLANATIONS OF ALL THE FIGURES AND STEPS WHICH OCCUR IN PLAIN AND FANCY QUADRILLES. ALSO, A PLAIN ANALYSIS AND DESCRIPTION OF ALL THE STEPS EMPLOYED IN THE FAVORITE ROUND DANCES.

FULLY DESCRIBING:

The Opening March or Polonaise,
Various Plain and Fancy Quadrilles,
Waltz and Glide Quadrilles,
Glide Lancers and Caledonians,
Plain Lancers and Caledonians,
Saratoga Lancers,
The Parisian Varieties,
The Prince Imperial Set,
Social and Basket Quadrilles,
Nine-Pin and Star Quadrilles,
Gavotte and Minuet Quadrilles,
March and Cheat Quadrilles,
Favorite Jigs and Contra Dances,
Polka and Polka Redowa,
Redowa and Redowa Waltz,
Polka Mazourka and Old Style Waltz,
Modern Plain Waltz and Glide,
Boston Dip and Hop Waltz,
Five Step Waltz and Schottische,
Varsovienne, and Zulma L'Orientale,
Galop and Deux Temps,
Esmeralda, Sicilienne, Danish Dance,

AND

Over One Hundred Figures for the "German."

TO WHICH IS ADDED A SENSIBLE GUIDE TO ETIQUETTE AND PROPER DEPORTMENT IN THE BALL AND ASSEMBLY ROOM, BESIDES [illegible] DANCE MUSIC FOR THE PI[illegible]

LIBRARY OF CONGRESS COPYRIGHT
No. 8.
CITY OF WASHINGTON

NEW YORK:
DICK & FITZGERALD, PUBLISHERS.

GV 175
.T27

Entered according to Act of Congress, in the year 1878, by

DICK & FITZGERALD,

in the Office of the Librarian of Congress, at Washington, D. C.

CONTENTS.

PAGE.

INTRODUCTORY REMARKS..... 9
ETIQUETTE OF THE BALL-ROOM..... 11
ON CALLING..... 16
THE FIVE POSITIONS..... 17
QUADRILLE STEPS AND MOVEMENTS..... 19
OPENING MARCH OR POLONAISE..... 25
QUADRILLES, OR SQUARE DANCES..... 29
THE PLAIN QUADRILLE..... 30
FANCY QUADRILLE FIGURES..... 34
THE BASKET FIGURE..... 35
THE SOCIABLE FIGURE..... 36
THE STAR FIGURE..... 37
THE MARCH FIGURE..... 38
THE JIG FIGURE, NO. 1..... 40
THE JIG FIGURE, NO. 2..... 41
THE CHEAT FIGURE..... 42
THE NINE-PIN FIGURE..... 43
THE GAVOTTE FIGURE..... 44
THE MINUET FIGURE..... 46
THE LANCERS..... 47
THE SARATOGA LANCERS..... 52
THE ROYAL LANCERS..... 53
THE CALEDONIANS..... 56
THE PRINCE IMPERIAL QUADRILLE..... 62
THE HARLEQUIN QUADRILLE..... 63
THE IRISH QUADRILLE..... 70
THE LADIES' OWN QUADRILLE..... 72
THE SURPRISE QUADRILLE..... 74
WALTZ QUADRILLES..... 77
WALTZ QUADRILLE, NO. 1..... 78
WALTZ QUADRILLE, NO. 2..... 79
THE GLIDE LANCERS..... 81

PAGE.

THE GLIDE CALEDONIANS..... 83
THE PARISIAN VARIETIES..... 84
THE LONDON POLKA QUADRILLE..... 90
CONTRA DANCES..... 92
THE VIRGINIA REEL..... 92
POP GOES THE WEASEL..... 95
THE SPANISH DANCE..... 97
LA TEMPETE..... 99
THE SICILIAN CIRCLE..... 101
ROUND DANCES..... 102
HINTS ON ROUND DANCING..... 102
THE POLKA..... 104
THE POLKA REDOWA..... 105
THE REDOWA..... 106
THE REDOWA WALTZ..... 107
THE POLKA MAZOURKA..... 108
THE OLD STYLE PLAIN WALTZ..... 109
THE MODERN PLAIN WALTZ..... 110
THE GLIDE WALTZ..... 113
THE BOSTON DIP..... 114
THE HOP WALTZ..... 114
THE FIVE-STEP WALTZ..... 115
THE SCHOTTISCHE..... 116
THE ZULMA L'ORIENTALE..... 117
THE VARSOVIENNE..... 118
THE GALOP..... 119
THE DEUX TEMPS..... 120
THE ESMERALDA..... 120
THE DANISH DANCE..... 121
THE SICILIENNE..... 121
THE GERMAN..... 123
THE FIGURES OF THE GERMAN..... 125
NO. 1.—THE EXCURSION..... 125
2.—THE TWO ROUNDS OF THREE..... 126
3.—THE COLUMNS..... 126
4.—THE PYRAMID..... 126
5.—THE SERPENT..... 126
6.—THE HAT..... 127
7.—THE SCARF..... 127
8.—THE CHAIRS..... 127
9.—THE TWO FLOWERS..... 127

THE FIGURES OF THE GERMAN (*continued*). PAGE.

No. 10.—THE LADIES SEATED....128
11.—THE CHEAT....128
12.—THE BROKEN CIRCLE....128
13.—THE CHANGE OF LADIES....129
14.—THE REJECTED COUPLES....129
15.—THE REJECTED LADIES....129
16.—THE COQUETTE....129
17.—THE GLASS OF CHAMPAGNE....130
18.—THE BOUQUETS AND BOUTONNIERES....130
19.—THE LADIES DELUDED....130
20.—THE GENTLEMEN MOCKED....130
21.—THE PHALANX....131
22.—THE MYSTERIOUS SCREEN....131
23.—THE MASKS....132
24.—THE TWO CIRCLES....132
25.—THE CIRCLE OF DECEIVERS....132
26.—THE CONVENT PORTER....132
27.—PUSS IN THE CORNER....133
28.—THE ARBOR....133
29.—THE MYSTERIOUS HANDS....133
30.—THE PARALLEL CHAIRS....134
31.—THE GRAND ROUND....134
32.—THE TRIANGULAR MOULINET....134
33.—THE CHANGING MOULINET....135
34.—THE ALTERNATE MOULINET....135
35.—THE DOUBLE MOULINET....135
36.—THE LADIES' MOULINET....136
37.—THE FOUR CHAIRS....136
38.—THE TWO LINES OF SIX....136
39.—THE KANGAROO....137
40.—THE BLIND MAN'S BUFF....137
41.—THE COUNTRY DANCE....137
42.—THE BASKET, RING AND FLOWER....137
43.—THE FLYING SCARFS....138
44.—THE FLYING HAT....138
45.—THE ZIGZAGS....138
46.—THE FIGURE OF EIGHT....138
47.—THE KNOTTED HANDKERCHIEF....139
48.—THE HANDKERCHIEF CHASE....139
49.—THE TWISTED HANDKERCHIEF....139

THE FIGURES OF THE GERMAN (*continued*). PAGE.

No. 50.—THE LADIES BACK TO BACK....139
51.—THE INCONSTANTS....140
52.—THE × OF THE GENTLEMEN....140
53.—THE × OF THE LADIES....141
54.—FOLLOW YOUR LEADER....141
55.—THE GRAND ENGLISH CHAIN....141
56.—THE CHANGING STAR....142
57.—THE CARDS....142
58.—INVOLUTION....142
59.—THE DOUBLE PASTOURELLE....142
60.—THE PLEDGES REDEEMED....143
61.—THE STAR AND THE CIRCLE....143
62.—THE LITTLE ROUNDS....144
63.—THE CAPTIVES RELEASED....145
64.—THE ROUNDS OF FOUR....145
65.—THE CHANGING TRIANGLE....146
66.—THE ROPE....146
67.—THE RAFFLE....146
68.—THE PERPETUAL CHAINS....146
69.—THE FLAGS....147
70.—THE MILITARY FLAGS....148
71.—THE GENUFLEXIONS....148
72.—THE FOUR KNIGHTS....148
73.—THE DOUBLE VIS À VIS....149
74.—THE MUTUAL PASS....149
75.—THE BASKET OF SIX....150
76.—THE BASKET OF EIGHT....150
77.—THE OPPOSING COLUMNS....151
78.—THE REVOLVING STAR....151
79.—THE MAY-POLE....151
80.—THE GRAND CHAIN....152
81.—THE HUNGARIAN....152
82. THE FLIRTATION....152
83.—THE TWIN CIRCLES....153
84.—THE REVERSED ROUND....153
85.—THE MIRROR....154
86.—THE MAZE....154
87.—THE NEW DEAL....155
88.—THE LOVE KNOT....155
89.—THE INVERTED COLUMNS....156

THE FIGURES OF THE GERMAN (*continued*). PAGE.
No. 90.—THE ROYAL ARCH....156
91.—THE CARNIVAL....157
CLOSING FIGURES.
No. 92.—THE REUNION OF COUPLES....157
93.—THE LADY TO THE LEFT....158
94.—THE WINDING ALLEY....158
95.—THE PURSUIT....158
96.—THE LABYRINTH....159
97.—THE TWO LINES....159
98.—THE SNAIL, OR ENDLESS ROUNDS....159
99.—THE FINAL ROUND....160
100.—THE MARCH IN FILE....160
101.—THE MARCH IN COLUMN....160
102.—THE MARCH BY PLATOONS....160
103.—THE ARBOR MARCH....160
104.—THE SERPENTINE MARCH....160

INDEX TO THE MUSIC.

PAGE.
THE QUADRILLE....161
THE BASKET FIGURE....168
THE JIG FIGURE....169
THE CHEAT FIGURE....170
THE LANCERS QUADRILLE....171
THE CALEDONIAN QUADRILLE....178
THE SPANISH DANCE....184
POP GOES THE WEASEL....185
THE DANISH DANCE....186
THE WALTZ—"Crystal"....188
THE FIVE STEPS WALTZ....191
THE POLKA—"Frederika"....194
THE POLKA REDOWA—"West Point"....199
THE SCHOTTISCHE—"Luxembourg"....204
THE REDOWA....207
THE GALOP....211
THE VAUSOVIENNE—"Welcome Friends"....215
THE MAZOURKA—"Flora"....218
THE ESMERALDA—"Ferrero"....222
THE ZULMA L'ORIENTALE....225

QUADRILLE CALL-BOOK,

AND BALL-ROOM PROMPTER.

INTRODUCTORY REMARKS.

This work is intended to be a practical guide for modern dancing, and lays no claim to be a compendious book of reference for all the fossil dances of by-gone generations. It must also be borne in mind that its contents have not been devised to meet the requirements of any particular locality, but to suit America at large; with this view French has been dispensed with, except only where a French word or phrase is employed as a technical term, and is too widely known to be changed without the risk of being misunderstood.

In all quadrilles and dances where "calling" is necessary, the leader will find the directions for calling each figure in plain type and visible at a glance, avoiding the necessity of turning over a number of pages in the course of a single figure; the amount of music for each movement is also noted, enabling him to select music that will correspond in the number of its strains with the figure to be performed.

Each division of the work is kept distinct, and is complete in itself.

The remarks on Etiquette, as applied to the ball-room, are practical, and divested of all tendency to sentimentality or mawkishness. A lady is expected to behave in a manner becoming a lady, and a gentleman should always treat her as such.

Appropriate directions are given for conducting the opening march, to form the preliminary exercises of the evening.

The elementary steps and movements which are used in the figures of square dances are collected in alphabetical order for ready reference, and thoroughly described in every detail.

In the quadrilles, the learner will find each "call" analysed and plainly described, rendering them as easy of acquirement as if he had a master at his elbow to prompt him. All the fancy figures in vogue that are used incidentally in the quadrille, are given in their proper places and in the same lucid manner. Among the quadrilles will be found the waltz or glide sets, and others now in the highest favor.

The contra-dances, and similar social figures, are described in their fullest details. The round dances, usually so difficult to acquire without a regular instructor, can be easily mastered by attention to the simple method of explanation adopted.

The German embraces over one hundred figures, and includes the newest and most popular combinations, graphically and methodically described, affording abundant material from which a succession of attractive programmes may be selected.

In all its parts the principal aim has been to combine completeness of detail with simplicity of explanation, in order to fulfill its double purpose: For the leader, a handy and reliable call-book; for the learner, an efficient instructor in everything that will enable him to shine in a ball-room.

ETIQUETTE OF THE BALL-ROOM.

A gentleman who escorts a lady to a ball will, after entering the building, immediately accompany her to the entrance of the ladies' dressing-room, and after seeing her safely within the apartment, leave her, and proceed to the gentleman's dressing-room. Meanwhile, after having made her toilet, the lady will repair to the sitting-room, or, if there shall be no sitting-room, wait for the gentleman at the door of the dressing-room. After the gentleman has divested himself of his overcoat and hat, and deposited them with the attendant having charge of the hat-room, he gives his hair a finishing touch, adjusts his cravat, gloves himself, and proceeds without further delay to seek his lady, and escort her to the ball-room.

When entering a public ball-room, the gentleman conducts his lady to a seat. At a private ball the custom is different, and they both salute the host and hostess, or either, before being seated.

A gentleman should dance first with the lady whom he escorts to a ball, or offer to do so, and it is his duty to provide her with a partner whenever she desires to dance.

With the etiquette of a ball-room, as far as it goes, there are but few people unacquainted. Certain persons are appointed to act as floor managers, or there will be a "master of the ceremonies," whose office it is to see that everything be conducted in a proper manner: if you are entirely a stranger, it is to *them* you must apply for a partner, and point out (quietly) any young lady with whom you should like to dance, when, if there be no objection, they will present you for that purpose; should there be an objection, they will probably select some other lady.

A gentleman introduced to a lady by a floor manager, or the master of ceremonies, should not be refused by the lady if she be not already engaged, for her refusal would be a breach of

good manners; as the master of ceremonies is supposed to be careful to introduce only gentlemen who are unexceptionable. But a gentleman who is unqualified as a dancer should never seek an introduction.

At a private party a gentleman may offer to dance with a lady without an introduction, but at balls the rule is different. The gentleman should respectfully offer his arm to the lady who consents to dance with him, and lead her to her place. At the conclusion of the set he will conduct her to a seat, preferably the one she occupied previous to the dance, unless she desires otherwise.

When you conduct your partner to her seat, thank her for the pleasure she has conferred upon you, and do not remain too long conversing with her.

Any presentation to a lady in a public ball-room, for the mere purpose of dancing, does not entitle you to claim her acquaintance afterwards; therefore, should you meet her, at most you may lift your hat; but even that is better avoided—unless, indeed, she first bow—as neither she nor her friends can know who or *what* you are.

In inviting a lady to dance with you, the words, "Will you *honor* me with your hand for a quadrille?" or, "Shall I have the *honor* of dancing this set with you?" are more used now than "Shall I have the *pleasure* ?" or, "Will you give me the *pleasure* of dancing with you?" If she answers that she is engaged, merely request her to name the earliest dance for which she is *not* engaged, and when she will do you the honor of dancing with you.

A lady who declines dancing with a gentleman should afford him some reason for her refusal, no matter how frivolous. The ladies are privileged in these matters, and no gentleman will openly manifest any displeasure, even if the lady by whom he was refused exhibits bad taste by immediately dancing with some other person.

Never wait until the signal is given to take a partner, for nothing is more impolite than to invite a lady hastily, and when the dancers are already in their place; it can be allowed only when the set is incomplete.

Be very careful not to forget an engagement. It is an unpar-

donable breach of politeness to ask a lady to dance with you, and neglect to remind her of her promise when the time comes to redeem it.

If a lady be engaged when you request her to dance, and she promises to be your partner for the next or any of the following dances, do not neglect her when the time comes, but be in readiness to fulfill your office as her cavalier, or she may think that you have studiously slighted her, besides preventing her obliging some one else. Even inattention and forgetfulness, by showing how little you care for a lady, form in themselves a tacit insult.

In a quadrille, or other dance, while awaiting the music, or while unengaged, a lady and gentleman should avoid long conversations, as they are apt to interfere with the progress of the dance; while, on the other hand, a gentleman should not stand like an automaton, as though he were afraid of his partner, but endeavor to render himself agreeable by those "airy nothings" which amuse for the moment, and are in harmony with the occasion.

The customary honors of a bow and courtesy should be given at the commencement and conclusion of each dance.

Lead the lady through the quadrille; do not *drag* her, nor clasp her hand with unnecessary pressure, but just hold it daintily and respectfully.

You will not, if you are wise, stand up in a quadrille without knowing something of the figure; and if you are master of a few of the steps, *so much the better.* But dance quietly; do not caper about, nor sway your body to and fro; dance only *from the hips downwards;* and lead the lady as lightly as you would tread a measure with a spirit of gossamer.

When a lady is standing in a quadrille, though not engaged in dancing, a gentleman not acquainted with her partner should not converse with her.

When an unpracticed dancer makes a mistake, we may apprise him of his error; but it would be very impolite to have the air of giving him a lesson.

When the quadrilles are being formed, if you should accidentally happen to occupy a place belonging to another couple, you should apologise upon being made aware of the fact, and seek, elsewhere, another position.

Do not contend for position in a quadrille; if you cannot secure a head without altercation, accept a side in a quiet way, and show you are a gentleman.

When the sets are formed, couples should not change their places, or leave the set they are in, unless they have first obtained permission from the master of ceremonies.

When a gentleman has occasion to pass through an assemblage of ladies, where it is absolutely impossible to make his way without disturbing them, or when he is obliged to go in front, because he cannot get behind them, it is but common courtesy for him to express his regret at being compelled to annoy them.

It is improper to engage or re-engage a lady to dance without the permission of her partner.

Persons should avoid attempting to take part in a dance, particularly a quadrille, unless they are familiar with the figures. Besides rendering themselves awkward and confused, they are apt to create ill-feeling, by interfering with and annoying others. It were better for them to forego the gratification of dancing than to risk the chances of making themselves conspicuous, and the subject of remark.

When that long and anxiously desiderated hour, the hour of supper, has arrived, you hand the lady you attend up and down to the supper-table. You remain with her while she is at table, seeing that she has all that she desires, and then conduct her back to the dancing rooms.

If, while promenading, you should meet friends or acquaintances whom you don't intend to join, it is only necessary to salute them the first time of passing; to bow or nod to them at every round would be tiresome, and therefore improper; have no fear that they will deem you odd or unfriendly, as, if they have any sense at all, they can appreciate your reasons. If you have anything to say to them, join them at once.

In dancing, generally, the performers of both sexes should endeavor to wear a pleasant countenance; and in presenting hands, a slight inclination of the head, in the manner of a salutation, is appropriate and becoming. Dancing is certainly supposed to be an enjoyment, but the sombre countenances of some who engage in it, might almost lead to the belief that it

were a solemn duty being performed. If those who laugh in church would transfer their merriment to the assembly-room, and those who are sad in the assembly-room would carry their gravity to the church, they both might discover the appositeness of Solomon's declaration, that "there is a time to be merry and a time to be sad."

At private assemblies it should be the effort of both ladies and gentlemen to render themselves as agreeable as possible to all parties. With this purpose in view, the latter should, therefore, avoid showing marked preferences to particular ladies, either by devoting their undivided attentions or dancing exclusively with them. Too often, the belle of the evening, with no other charms than beauty of form and feature, monopolizes the regards of a circle of admirers, while modest merit, of less personal attraction, is both overlooked and neglected. We honor the generous conduct of those, particularly the "well-favored," who bestow their attentions on ladies who, from conscious lack of beauty, least expect them.

On the other hand, no lady, however numerous the solicitations of her admirers, should consent to dance repeatedly, when, by so doing, she excludes other ladies from participating in the same amusement; still less should she dance exclusively with the same gentleman, to the disadvantage of others.

Etiquette includes both *duty* and *behavior*. It points out what is the right thing to be done under every circumstance that may present itself, and this phase of etiquette requires both study and memory, as its rules are often arbitrary.

In regard to its bearing on behavior, all the rules of etiquette are founded on the Christian principle of self-denial, and the grand aim of every one who mingles in society should be to so speak and act that each one with whom he comes in contact should derive the greatest amount of comfort and pleasure possible.

ON CALLING.

There are comparatively few persons, even among habitual dancers, who are so thoroughly drilled in all the figures of the different varieties of quadrilles, that they can perform the movements with unerring precision; in order, therefore, to relieve the mind, and prevent confusion, it is necessary for some person, preferably not one of the dancers, to call out the details of each figure for the general direction of the dancers. The individual who does this is usually the leader of the orchestra, who is supposed to understand the routine thoroughly. In some of the fancy quadrilles, the figures introduced are left largely to his discretion, and it necessarily follows that he must have considerable experience in order to fulfill his duties creditably.

First. He should ascertain by experiment what pitch of voice is most perfectly audible, with the least possible *noise.* The sounds of the music, the tread of the dancers, and the hum of conversation, offer certain impediments to be overcome, and they may be, without any approach to shouting, if a proper pitch of the voice be employed.

Second. Every word should be clearly enunciated, as nothing is more unintelligible than a string of words run one into the other.

Third. Not a word should be used beyond what is absolutely necessary to make the *call* plain.

Fourth. The *call* should be so timed that the last word of the command is finished at the moment that the corresponding movement is to be begun.

Fifth. The *call* should not be made an instant sooner than is necessary. If the word of command is given in a short and distinct manner, the time occupied by the musical bar or measure preceding the movement is generally ample for all ordinary purposes.

THE FIVE POSITIONS IN DANCING.

In order to simplify verbal instruction in dancing, there are five fixed positions for placing the feet, which may be explained as follows:

FIRST POSITION.—The feet must be placed with both heels touching, and the toes pointing outwards, so as to form an angle of sixty degrees, or the sixth part of a circle. For the sake of precision in all that concerns the direction of the feet, it is supposed that the learner is standing with his face looking due north, his body erect, but without stiffness, and this disposition of the body maintained under all circumstances, the movements being made by the feet alone. The first position is the same for both feet.

SECOND POSITION, RIGHT FOOT.—The entire weight of the body is thrown on the left foot, the right foot is extended due east, with the toe on the ground and the instep well arched, as far as it will reach without causing the body to deviate from its perpendicular position.

THIRD POSITION, RIGHT FOOT.—The right heel is brought down against the middle of the left foot, at an angle of sixty degrees.

FOURTH POSITION, RIGHT FOOT.—The right foot is extended with the toe touching the ground as far due northeast as it will go without disturbing the equilibrium of the body, now resting on the left foot.

FIFTH POSITION, RIGHT FOOT.—The heel of the right foot is brought down touching the toe of the left foot, and forming an angle of sixty degrees with it.

SECOND POSITION, LEFT FOOT.—The feet are supposed to be already in the *first position*. The left foot is extended, with the toe on the ground, due west.

THIRD POSITION, LEFT FOOT.—The left heel is brought to touch the middle of the right foot at an angle of sixty degrees.

FOURTH POSITION, LEFT FOOT.—The left foot is extended with the toe on the ground, as far due northwest as the perpendicular position of the body will allow.

FIFTH POSITION, LEFT FOOT.—The heel of the left foot is brought touching the right toe at an angle of sixty degrees.

In the second and fourth positions of the right foot the entire weight of the body must rest perpendicularly on the left foot, and *vice versa.* In the first, third and fifth positions the weight is uniformly on both feet.

These positions are indispensable, and should be carefully practiced, so that, whenever referred to, they will be comprehended at once. The first position is an absolute necessity, as it gives the key to the direction of the feet under all circumstances.

Nothing is more ungainly for a dancer than attempting to execute any step, or even to walk with his toes straight in front of his feet; and the slovenly appearance which it presents is not the only result, as, especially in waltzing, there is a constant risk of treading on his partner's toes, which is neither pleasant for the lady or desirable on the part of the gentleman.

QUADRILLE STEPS AND MOVEMENTS.

The various figures of the quadrilles are made up by combining certain elementary movements, each of which is known by a distinctive name. Some of them are very simple, others somewhat more complicated, but they must all be thoroughly understood, as the leader, in *calling*, rarely does more than give the name of the movement, without entering into any of the details connected with them. The majority of them are explained in the figures in which they occur, but, as they constitute the alphabet of the square dances, it is desirable to bring them all together in one place for preliminary study and ready reference.

It is necessary to remark in this place, that music is divided into rhythmical cadences, which are called bars, or measures, and musicians are always guided by these divisions; hence, in all directions for *calling* figures, the number of *bars* requisite for the performance of each *call* or movement are designated for the information of the musicians only. In dancing, the time is marked by beats or counts, and in quadrille music two *counts* form a bar. It will be seen that every movement requires eight counts for its performance, and will therefore occupy four bars of the music; in the explanation of a movement it has been found advisable to subdivide these into two parts of four counts each, but this is only with a view of increased precision in details.

ALLEMAND.—Each gentleman takes four steps towards lady of right hand couple, who advances to meet him, *count four;* he swings her half round, right hands joined, *count four;* he then advances four steps towards his partner, who comes to meet him, *count four;* and swings her with left hands joined to places, *count four.*

BALANCE.—This term, *strictly applied*, is the movement made by a lady and gentleman as described under the head of *Balance in Place*, but by some old, but generally accepted perversion of

terms, the second and fourth movements of the first figure in the plain quadrille are *called balance*, whereas they are really a promenade movement. In that particular instance, therefore, it must be remembered that the term balance means *promenade*, but, under all other contingencies, it is the same as *balance in places*.

BALANCE TO CORNERS.—Each gentleman turns towards the lady of the couple on his left, makes three short steps or glides to the right, and stops, *count four;* then three to the left, and stops, *count four;* turns her with both hands, and return to places, *count eight.*

BALANCE IN PLACE.—Slide the right foot to the right, bring the left foot in front of the right in third position, *count two;* slide the left foot to the left, bring the right foot in front of the left in third position, *count two;* repeat the whole, *count four.*

BALANCE TO PARTNERS.—Danced by each couple independently. Partners face each other, make three short steps to the right, and stop, *count four;* three steps back again to the left, and stop, *count four;* join hands and turn once round in places, *count eight.*

In *calling* this movement, it is sometimes termed *set to partners.*

CHASSEZ.—This is properly the name of a step, but from being generally employed to execute certain movements, these movements have been identified with, and known by the same name.

The step is very simple, and may be done by either foot. Slide the foot sideways (the right foot to the right, or the left foot to the left), and bring the other foot close up to it, repeating the same successively once to each beat or count of the music, as many times as circumstances may require. In *chassez across,* the step is executed three times with the right foot to the right, and bring the left foot in front, *count four;* then three times with the left foot to the left, bringing the right foot in front, *count four.* When this step is used in *promenade,* the gentleman makes seven steps with his left foot, and the lady the same number with her right foot, *count eight;* the eighth count being filled up by turning in a direction ready to go back again to places.

CHASSEZ ALL.—Ladies *chassez* four steps to the left and back; at the same time the gentlemen *chassez* four steps to the right and back, behind their partners, *count eight.* Turn partners with both hands to places, *count eight.*

CHASSEZ TO PARTNERS.—Partners face each other; each takes three steps forwards, passing one another on right side, *count four;* then three steps backward again, *count four;* turn partner in place with both hands, *count eight.* (*See* CHASSEZ.)

CHASSEZ ACROSS.—This movement is generally executed when all the couples of a quadrille are standing in column, as in the last figure of the "Lancers." Each lady makes four steps to the left, passing across in front of her partner; at the same time each gentleman makes three steps to the right; bring left foot up, *count four.* All make a short step forward and back in half time, *count four.* All make three steps sideways, back again to first positions, *count four;* and two short steps again to fill up *four counts.* (*See* CHASSEZ.)

CROSS OVER.—When a couple cross over, each partner proceeds in a straight line across, and faces round, occupying the place exactly opposite to that from which he or she started, so that the gentleman who was on the left of his lady when he started, finds himself on her right after they have crossed over.

CROSS RIGHT HANDS.—This movement requires four persons, and is also called the *Moulinet* or *Cross.* The two opposite persons join right hands, and the two other opposites also join right hands at right angles across the hands of the first two. In this position all make four steps to the left; stop; drop right hands, turn round and cross left hands; in this position all make four steps to the right, back again to former positions; *count eight.*

DOS À DOS.—Usually danced by a gentleman and opposite lady. They both advance, pass on each other's right side, step across to the right, back to back, without turning round, and pass each other's left hands to places; *count eight.*

FORWARD AND STOP.—Commence with the right foot, take three steps forwards, and bring the left foot up behind the right, *count four.* Remain so until further orders.

FORWARD AND BACK.—Begin with the right foot, take three steps forwards, and bring the left foot behind the right, *count four;* commence with the left foot, take three steps backwards, and bring the right foot in front of the left, *count four.*

FORWARD AND LADIES TO THE CENTRE.—Partners join right hands, and advance four steps, *count four*; retire four steps to places, *count four ;* again advance four steps towards centre, *count four ;* each gentleman swings his partner half round, so as to face him; she remains in centre, and he retires to his place, *count four.*

GENTLEMEN TO THE RIGHT.—Each gentleman goes through the movement with the lady of the couple on his right, that is described in *Ladies to the Right.*

GRAND CHAIN.—The partners of each couple turn facing one another and join right hands; the gentlemen all go round to the right, the ladies to the left. Each gentleman in starting passes his partner on her right and drops her hand, *count four;* joins left hand with next lady (advancing to meet him), and passes her on her left, and drops her hand, *count four ;* joins right hands with next advancing lady, passes her on her right, and drops her hand, *count four ;* and so on, alternately right hand and left hand with each succeeding lady until he meets his partner just half way round the quadrille; there he salutes her, and joining right hands with her repeats the whole again back to places, filling up sixteen bars of the music, or *thirty-two counts.* This movement is also called RIGHT AND LEFT ALL ROUND.

HALF GRAND CHAIN.—Same as "Grand Chain," only all stop at the saluting point half way round. After *Half Grand Chain,* if *Back Again* is called, each gentleman, instead of saluting his partner, joins right hands with her and both swing half round, so as to face in the opposite direction, and then left and right back again to places. *Half Grand Chain* is also called RIGHT AND LEFT HALF ROUND.

HALF LADIES' CHAIN.—*See* LADIES' CHAIN.

HALF PROMENADE.—*See* PROMENADE.

HALF PROMENADE ALL.—*See* PROMENADE ALL.

HALF RIGHT AND LEFT.—*See* RIGHT AND LEFT.

HANDS AROUND.—This is performed by three or more persons joining hands in a ring, and swinging round in a circle one entire revolution.

HANDS ALL ROUND.—All the couples in the quadrille join hands forming a ring, and swing entirely round in a circle back to places; or, swing eight steps to the left, stop, and eight steps to the right back again to places, *count sixteen.* Either of these eight steps, alone, constitute HANDS ALL HALF ROUND.

LADIES TO THE CENTRE.—*See* FORWARD AND LADIES TO THE CENTRE.

LADIES TO THE RIGHT.—Each lady takes four steps to the right, in front of her right hand couple, *count four;* she then dances four steps in front of the gentleman on her right, *count four;* she turns him once round with both hands, and remains standing on his right side, taking the place of his partner, *count eight.*

LADIES' CHAIN.—Danced by two opposite couples at the same time. The opposite ladies cross over, giving each other right hands in passing, *count four;* each lady joins left hands with opposite gentleman, and swings half round, *count four.*

Repeat, swinging partners with left hand to places, *count eight.*

When *not* repeated, this is called *Half Ladies' Chain*, leaving each lady standing to the right of opposite gentleman.

LADIES' GRAND CHAIN.—This movement is similar to the *Ladies' Chain*, but performed by all four ladies at the same time. The four ladies cross right hands in centre, making a half turn, *count four;* drop right hands, and each lady joins left hands with opposite gentleman, swinging him half round in place, *count four.* Repeat the entire movement back to places, *count eight.*

There is another variety of the *Ladies' Grand Chain*, but the movement occurs only in the first figure of the "Prince Imperial Quadrille," where it will be found fully explained.

MOULINET.—Same as CROSS RIGHT HANDS.

PROMENADE.—Each gentleman crosses hands with his partner, right hands uppermost, and crosses over, passing to the right of the opposite advancing couple, to opposite couple's

place, *count eight.* This may be executed either by a simple walking step, or the *chassez* step may be employed.

The same repeated, in the same manner back to places, *count eight.* (*See* CHASSEZ.)

When it is *not* repeated, it is called HALF PROMENADE, and leaves the couple in opposite places.

PROMENADE ALL. -Partners cross hands, right hands uppermost, and all the couples glide or chassez seven steps to the right to opposite places, and stop; repeat to places. When this is *not* repeated it is called HALF PROMENADE ALL. (*See* CHASSEZ.)

RIGHT AND LEFT.—This movement is performed by two opposite couples. The two couples cross over, each gentleman touching right hands with opposite lady in passing, *count four.* As he drops the passing lady's right hand, he joins left hands with his partner, both turning half round into opposite couple's place, *count four.*

The same is repeated, bringing the couples back to their original positions, *count eight.*

When the movement is *not* repeated it is called HALF RIGHT AND LEFT, and it leaves the couples in the places opposite to those from which they started.

RIGHT AND LEFT ALL ROUND.—Same as GRAND CHAIN.

RIGHT HAND ACROSS AND LEFT BACK AGAIN.—Opposite couples cross straight over, the ladies inside, each lady touching right hands with opposite gentleman in passing, *count eight.* All face round and return, each lady joining left hands with opposite gentleman, whose hand she retains; she then crosses her right hand over her left, and joins right hands with her partner, *count eight.*

SET TO PARTNERS.—*See* BALANCE TO PARTNERS.

SWING CORNERS.—Same as ALLEMAND.

TURN PARTNERS.—The gentleman takes his partner with both hands, and they turn once round to the left. When *Turn Partners* is called, it always means that both hands are to be used, unless the right or left hand is specified, in which case the one hand only is used.

OPENING MARCH OR POLONAISE.

It is usual to inaugurate the dances of the evening at a ball by a preliminary or opening march; if, however, the company is late in arriving, this may be deferred until later, when the attendance has become more general. In order to make the march an agreeable feature of the evening's pleasures, it should be led off by a gentleman and lady who understand the details of the necessary evolutions, assisted, in case of necessity, by one or more of the floor committee, whose services may be called upon to preserve uniformity of action through the march. All marching should be done in straight lines, following the direction of the walls of the room, the change of direction being made precisely at each corner. The leader and his partner should lead the march; moving slowly once or twice round the room, to give all the couples time to fall in and follow.

THE MARCH IN FILE.

As soon as all are in order the leader should head the line of march up the middle of the room; when he has reached the top, he turns to the left, and his partner to the right; the gentlemen all follow him in single file, the ladies following the leading lady in the same manner; when the leaders of the two lines arrive at the bottom, they pass to the left of each other, the gentlemen marching round the room on the outside, and the ladies inside them, and in the opposite direction. When the first gentleman meets his partner again at the top of the room, they both march together again round the room to the right, followed by the other couples in their order. The leader should be careful to introduce sufficient plain marching between each figure to get all the couples following him in column before commencing a new evolution.

THE MARCH IN COLUMN.

The first couple lead round the room, the way of the clock, until the leader reaches the bottom left hand corner. There, instead of turning upwards at right angles up the side of the room, the first couple should file to the right and march in a line parallel with the advancing couples, but in an opposite direction across the room; as each couple successively arrives at the same corner, they file to the right and follow their leader. When the leader has got across the room, the first couple should file to the left, and march straight across back again, and so on, forming a serpentine line of march backwards and forwards across the room until the top of the room is reached. To make this effective, it requires a considerable number of couples, so that there will be at least four lines, constantly passing each other in opposite directions, and forming a very pleasing appearance. When the first couple reach the top of the room, they lead the march round the room again, until all the couples are following them in regular column.

THE MARCH BY PLATOONS.

The first couple lead the march up the centre of the room. As they reach the top, the first couple passes round to the right; the second couple to the left; the remaining *odd* couples in their order to the right, and the *even* couples following to the left. All thus march down their side of the room, until they meet in the middle at the bottom. There they turn up the centre again four abreast. Arriving at the top, the first four wheel round by the right; the second four wheel round by the left, and so on alternately, each division marching down its side of the room. When they meet at the bottom, they advance up the centre again, eight abreast. At the top of the room the first and third eight wheel to the right, and the second and fourth wheel to the left, each succeeding eight wheeling right and left alternately, down the sides of the room, meeting at bottom, and marching up the centre sixteen abreast, thus forming full lines. At the top of the room all halt, the first, third, etc. (*odd*) lines face all to the right; the second, fourth, etc. (*even*) lines all to the left, the gentlemen step up by the side of their lady part-

ners, and the front line marches off in couples to the right, the other lines following in their track, in the same manner as in the *March by Columns*, and finishing in the same way laid down in that march.

THE ARBOR MARCH.

All the couples march round the room in order. The first couple join right hands, stop, and raise their hands, forming an arch. The second couple pass underneath the arch, the gentleman first, and form another arch; the third couple pass under both, and also form an arch, and so on, each couple passing through the arches ahead of them in turn, until one continuous arch has been formed. The first couple (now in the rear) then passes through and out at the front end of the arbor, followed by each rear couple in succession, until the arches have all disappeared. If the number of couples is large, the first couple can follow the last couple at once under the arches, if preferred, and repeat the arbor continuously as long as may be desired. The plain march in couples is then resumed, until the line of march is in regular order again.

THE SERPENTINE MARCH.

The couples march once round the room, the way of the clock. The leader steps in front of his lady and leads the way up the centre of the room; as each couple turns to go up the centre, each gentleman steps into single line ahead of his lady, forming by degrees the whole couples into single file. When the first gentleman reaches the top of the room, he leads the way to the right entirely round and round the room, each successive round passing inside the former, describing a spiral track towards the centre of the room. As soon as the inner coil becomes small, the leader turns sharp round to the left and retraces his steps between the coils, until he marches between the coils entirely out of them. He continues his march until all the coils are unwound, and then each gentleman retires a step to the left of his lady partner, and the march is continued in column until all the couples have fallen into regular order again.

At the conclusion of the march, the leader stops, gives a sig-

nal for the music to be changed into a waltz, and leads off with his partner, followed by the other couples in succession until the dancing becomes general.

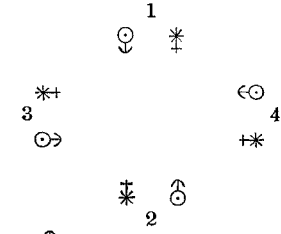
GENERAL REMARKS.

In order to ensure success in a march of this description, no gentleman can be allowed to act as cavalier to two ladies, as the movements require all to march in couples. The leader should regulate his pace to suit circumstances, endeavoring always to keep the line of march unbroken, and the couples at uniform distances from each other. The couples, also, must follow exactly in the track of those before them and of the leader, keeping correct time with the music, and conforming in every particular with the leader's movements.

Other combinations can be introduced, according to the fancy and invention of the leader, but the five movements here given are very neat and effective, and will be found quite sufficient to entertain, without rendering the march tedious and wearying those participating in it before the dancing commences.

QUADRILLES, OR SQUARE DANCES.

Quadrilles should be danced by four couples, each couple occupying one side of the square, as shown in the diagram.



, A gentleman; , A lady, facing the way the pointers direct.

The gentleman of each couple stands on the left of his lady partner. In a regular ball-room, the location of the first couple in each quadrille is usually on the side of the square nearest to the head of the room, which is generally the end farthest from the main entrance; the second couple stands opposite to and facing the first; the third couple is on the right hand of the first, and the fourth couple stands on the left of the first and opposite to the third.

The first and second are designated the *head couples*, and the third and fourth, the *sides*.

It is not advisable to introduce more than four couples in a set, although it is occasionally done, in cases where the space for dancing is limited or when there are not couples enough to form two sets.

The quadrille consists of five figures, each of which has its appropriate music, which is always divided into strains or divisions of eight bars each. In counting, each bar consists of two counts or beats; each movement always takes eight steps or counts to perform it, and occupies, therefore, four bars of the music. When all the couples and sets are in order, the signal is given for the music to commence; the first eight bars are

merely preparatory, during which the partners of each couple salute one another; each gentleman bows first to his own partner, then to the lady of the couple on his left; each lady courtesies, first to her partner and then to the gentleman of the couple on her right.

THE PLAIN QUADRILLE.

FIRST FIGURE.

DIRECTIONS FOR CALLING.

Head Couples: Right and Left, - - - - - - - - - 8 bars.
Balance, - - - - - - - - - - - - - 8 bars.
Ladies' Chain, - - - - - - - - - - 8 bars.
Balance, - - - - - - - - - - - - - 8 bars.
REPEAT.

Side Couples: The same, twice.

DESCRIPTION OF THE FIGURE.

At the end of the introductory eight bars, the first movement commences:

HEAD COUPLES RIGHT AND LEFT.—The first and second couples cross over, each lady passing between the opposite couple; each gentleman and opposite lady touch right hands in passing, the gentleman afterwards joining left hands with his partner and turning her half round, occupying opposite couple's original places. This takes up four bars of the music, or *eight counts.* The same movement repeated *counts eight,* finishes up the eight bars, and brings the couples to their original positions.

HEAD COUPLES BALANCE.—Each gentleman of head couples crosses hands with his partner, right hands uppermost, and crosses over with her to the opposite side, passing opposite couple on the right. This takes *eight counts;* return to places again, passing to the right; *eight counts.*

HEAD COUPLES, LADIES' CHAIN.—The ladies of head couples cross over, giving right hand in passing, and then left hand to opposite gentleman, who turns her half round; *eight counts;* the same movement repeated brings the ladies to their respective places again; *eight counts.*

HEAD COUPLES BALANCE, as before; or, HALF PROMENADE.—This latter consist of the *Balance* movement across, *eight counts*, ending with couples facing one another; then *Half Right and Left* back to places, each lady passing between opposite couple, each gentleman touching right hands with opposite lady, and then joining left hands with his partner, turning her half round to place; *eight counts.* The entire foregoing figure is then performed by the side couples.

It is well here to remark that whenever a gentleman offers his hand to a lady, he should present it palm upwards; the lady lays her hand palm downwards upon his.

SECOND FIGURE.

DIRECTIONS FOR CALLING.

Head Couples: Forward Two.

Forward and back, - - - - - - - - 4 bars.
Cross over, Ladies inside, - - - - 4 bars.
Chassez to Partners, - - - - - - - 4 bars.
Cross over to places, Ladies inside, - 4 bars.
Balance, - - - - - - - - - - - - 8 bars.

REPEAT.

Side Couples: The same, twice.

DESCRIPTION OF THE FIGURE.

Eight introductory bars of music are first played; then,

HEAD COUPLES FORWARD AND BACK.—First (and second) gentleman joins right hands with his partner; the head couples advance together four steps and retire to places, eight steps.

CROSS OVER.—Again advance, drop hands, and proceed straight across, each lady passing between opposite couple; *count eight.*

CHASSEZ TO PARTNERS.—The partners face each other and chassez four steps to the right and four steps back again to the left; *count eight.*

CROSS OVER.—Straight to places as before, each lady passing between opposite couples.

HEAD COUPLES BALANCE.—In same manner as described in the first figure. The whole movement is then repeated by the head couples, and performed twice by the sides.

THIRD FIGURE

DIRECTIONS FOR CALLING. 32

Head Couples: Right Hands Across, - - - - - - - - - 4 bars.
Left Hands back, - - - - - - - - - 4 bars.
Balance in Centre, - - - - - - - - - 4 bars.
Half Promenade to opposite places, - - - 4 bars.
Two Ladies forward and back, - - - - 4 bars.
Two Gentlemen forward and back, - - - 4 bars.
Forward Four and back, - - - - - - - 4 bars.
Half Right and Left, - - - - - - - - - 4 bars.

REPEAT.

Side Couples: The same, twice.

DESCRIPTION OF THE FIGURE.

Eight introductory bars of music.

HEAD COUPLES, RIGHT HANDS ACROSS.—First and second couples cross straight over, the ladies passing between opposite couples, touching right hands in passing, *count eight;* returning, ladies join and retain left hands with opposite gentleman, turning half round so as to give their right hands (crossed over their left) to their partners, *count eight;* the four dancers, holding hands, take a step forward, and another backward, repeating the movement so as to occupy *eight counts;* then all drop left hands, gentlemen retaining their partners' right, and half promenade back to opposite couple's places; *count eight.*

HEAD LADIES FORWARD.—The two head ladies advance four steps and retire, *counting eight.*

HEAD GENTLEMEN FORWARD.—The two gentlemen execute the same movement, *counting eight.*

HEAD COUPLES FORWARD FOUR.—Gentlemen join hands with partners, advance four steps, and retire; *count eight.*

HALF RIGHT AND LEFT.—Both couples cross over, gentlemen joining left hand with partners and turning them to places; *count eight.*

The entire figure is repeated by the head couples, and performed twice by the sides.

FOURTH FIGURE

DIRECTIONS FOR CALLING.

Head Couples:	Forward Four and back,	4 bars.
	Forward Four, first Lady cross over,	4 bars.
	Forward Three and back,	4 bars.
	Forward again, Ladies cross over,	4 bars.
	Forward Three,	4 bars.
	Forward again,	4 bars.
	Four Hands Half Round,	4 bars.
	Half Right and Left,	4 bars.

REPEAT.

Side Couples: The Same, twice.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

HEAD COUPLES FORWARD FOUR.—Each gentleman of the head couples joins right hands with his partner, advances four steps, and retires; *count eight.* Again advances four steps; first gentleman leaves his partner, who joins left hands with opposite gentleman, who retires with both ladies, the first gentleman retiring to his place alone; *eight counts.*

FORWARD THREE.—The second gentleman and two ladies advance four steps, and retire; he again advances and hands the two ladies to first gentleman (who advances to receive them) and retires, the three retiring at the same time; *eight counts.* The first gentleman and two ladies advance *four* steps and retire; advance again and meet the second gentleman, all joining hands in a circle; *count eight.*

FOUR HANDS HALF ROUND.—The four dancers turn half round to the left, and each couple then retires to opposite couple's place; *count eight.*

HALF RIGHT AND LEFT.—Both couples cross over, the ladies passing between the opposite couple, and partners turn left hands to places; *count eight.*

The same figure is repeated, the second gentleman leaving partner with the first gentleman. The same is then performed twice by the sides, the third and fourth couples leading off in rotation.

FIFTH FIGURE

DIRECTIONS FOR CALLING.

All:	Promenade, - - - - - - - - - - - -		8 bars.
Head Couples:	Forward Two,	Same as in second figure,	16 bars.
	Balance,		8 bars.

REPEAT.

Side Couples:	The same, twice.
All:	Chassez.

DESCRIPTION OF THE FIGURE.

This figure generally commences with the music, with only a preparatory chord.

ALL PROMENADE.—The partners of each couple cross hands, right hands uppermost; all promenade to the right around the space of the quadrille, reaching their places at the end of the eight bars of music; *count sixteen.*

HEAD COUPLES FORWARD TWO. HEAD COUPLES BALANCE.—The same as in second figure.

The entire figure is repeated by head couples, and performed twice by the sides. At the close of the fifth figure—

ALL CHASSEZ.—The partners of each couple face one another, chassez to the right four steps, and return; salute; the gentleman offers his arm to his partner, and the dance ends.

Instead of *All Promenade*, in the foregoing figure, *Hands All Around* is frequently introduced. This is executed by all joining hands in a circle, swinging eight steps to the left, and eight steps to the right back again; or sixteen steps to the left entirely round; *count sixteen.*

FANCY QUADRILLE FIGURES.

These consist of single figures, one of which is occasionally introduced in the place of the second or fifth figure of the plain quadrille:

THE BASKET FIGURE.

This is always danced to the tune of "Life let us Cherish."

DIRECTIONS FOR CALLING.

Head Couples:	Forward and back,	4 bars.
	Cross over,	4 bars.
	Chassez to Partners,	4 bars.
	Cross back to Places,	4 bars.
	Balance,	8 bars.
Ladies:	Forward and back,	4 bars.
	Forward and Join Hands,	4 bars.
Gentlemen:	Hands Around,	8 bars.
	Form Basket,	pause.
All:	Balance,	4 bars.
	Turn Partners to Places	4 bars.

REPEAT.

Side Couples: The same, twice, Gentlemen instead of Ladies to Centre.

DESCRIPTION OF THE FIGURE.

The entire figure is the same as the second figure of the plain quadrille, the basket only excepted. When the ladies are standing in the centre with hands joined all round, the gentlemen also join hands, forming a circle outside the ladies.

In this position the gentlemen swing half round to the left, *count eight,* and back again to the right, *count eight,* stopping so that each gentleman is just on the left hand of his partner. During the pause in the music, the gentlemen raise their arms over the ladies' heads, and bring them down (hands still held together), in front of the ladies. The two circles become intertwined, and all balance, *counting eight;* and then all loosen hold of hands and turn partners to places; *count eight.* When the gentlemen go to the centre in the third and fourth times of repeating, the ladies form outside and perform the outer figure in the same way as the gentlemen did in the first and second times.

THE SOCIABLE.

This is a very lively figure, as it keeps all the couples occupied, and introduces a continual change of partners.

DIRECTIONS FOR CALLING.

Head Couples:	Right and Left,	8 bars.
Side Couples:	The same,	8 bars.
Ladies:	To the Right, Turn and Change Partners,	8 bars.
All:	Promenade,	8 bars.
Head Couples:	Ladies' Chain,	8 bars.
Side Couples:	Ladies' Chain,	8 bars.
Ladies:	To the Right,	8 bars.
All:	Promenade,	8 bars.
Head Couples:	Four Hands Round to Left and Reverse,	8 bars.
Side Couples:	The same,	8 bars.
Ladies:	To the Right,	8 bars.
All:	Promenade,	8 bars.

Head Couples:	Right Hands Across, Half round and Reverse, - - - - - - - - -	8 bars.
Side Couples:	The same, - - - - - - - - - - -	8 bars.
Ladies:	To the Right, - - - - - - - - - -	8 bars.
All:	Promenade, - - - - - - - - - -	8 bars.
All:	Chassez and Disperse.	

Whenever the ladies go to the right they balance with the gentleman to the right, turn with him and remain by his side; each gentleman thus gets a new partner every time the movement is made.

The entire figure is repeated, bringing the ladies back to their former partners for the last promenade. The movements are so simple that no description of the figure is necessary.

THE STAR FIGURE.

DIRECTIONS FOR CALLING.

Four Ladies:	To Centre and Back, - - - - - - - -	4 bars.
Four Gentlemen:	The same, - - - - - - - - - -	4 bars.
Ladies:	Cross Right Hands, half turn to the Left,	4 bars.
	Turn, cross Left Hands, back again, -	4 bars.
Gentlemen:	Right Hands to Partners.	
All:	Balance, - - - - - - - - - - - -	4 bars.
	Turn Partners to places, - - - - - -	4 bars.

REPEAT.

REPEAT TWICE, Gentlemen to centre.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

FOUR LADIES TO CENTRE.—The four ladies make four steps forward, and four steps back to places; *count eight.*

FOUR GENTLEMEN TO CENTRE.—The gentlemen do the same; *count eight.*

LADIES CROSS RIGHT HANDS.—The ladies step quickly to the centre, crossing right hands, and swing to the left in the form of a cross; *count eight.*

LADIES TURN, CROSS LEFT HANDS.—The ladies all wheel half round, dropping their right hands and crossing left hands, and wheel back again opposite partners; *count eight.*

GENTLEMEN RIGHT HANDS TO PARTNERS.—As the ladies wheel round in the latter part of last movement, they extend their right hands, which are taken and held in the right hands of their partners. This forms the star. In this position—

ALL BALANCE two short steps to the right, raising right hands slightly, then two steps to the left, raising left hands. Repeat the last four steps; *count eight.*

TURN PARTNERS TO PLACES.—All drop left hands, and turn partners with right hands to places.

This figure is repeated exactly as before; it is then performed twice through, the gentlemen leading off and crossing hands in the centre, the ladies forming the outer ends of the star.

THE MARCH FIGURE.

This figure is more adapted for an assembly where a number of sets are dancing at the same time, as it fails to be effective or interesting unless about eight sets, or thirty-two couples, participate in the march.

DIRECTIONS FOR CALLING.

First Couple:	Promenade, facing outwards, - - -	8 bars.
Remaining Couples:	Fall in Column.	
All:	The Columns on the floor fall in line of march. Pause in music.	
	Ladies to the right, Gentlemen to the left, forward march, up the Centre, in couples.	
	Halt. All turn and face Partners.	
All:	Four steps backward.	
Head Couple:	Forward two, and back, - - - - -	4 bars.
	Forward again and swing, - - - -	4 bars.
	Down the middle and take bottom places.	

Each Couple:	The same, in succession, - - - - -	16 bars.
All:	Forward and back, - - - - - - -	4 bars.
	Turn Partners. Couples in Column again, - - - - - - - - - - -	4 bars.

DESCRIPTION OF THE FIGURE.

Commence with the music. The first portion of the figure is performed in regular quadrille sets, and usually after two or more figures of the plain quadrille have been danced.

FIRST COUPLE PROMENADE.—The first couple dance around the inside of the quadrille, back to places, but facing outwards; *count sixteen.*

REMAINING COUPLES FALL IN COLUMN.—The third, fourth and second couples take their positions in succession behind the first couple, all facing in the same direction.

THE MARCH.

ALL THE COLUMNS FALL IN LINE.—During a pause in the music, each quadrille column marches in turn as they are, forming one line or column down the middle of the room.

LADIES TO THE RIGHT, GENTLEMEN TO THE LEFT. FORWARD MARCH.—The music plays a march, the gentlemen turn to the left and march in line down the outside of the column; the ladies turn to the right and march down the outside of their side of the column.

UP THE CENTRE IN COUPLES.—When the head gentleman meets his lady at the bottom of the room, *he* turns to the left, *she* to the right, and both march up the centre, followed by the other couples in rotation. This march, down the sides in single files, and up the centre in couples, may be repeated or not, as desired. At this point, also, the "March by Platoons" (*see page* 26) may be introduced with excellent effect, being so managed that, at the close, the couples will be left in column up the middle of the room.

ALL TURN AND FACE PARTNERS.—Gentlemen turn quarter-face to right; ladies the same to the left, bringing partners facing each other.

ALL FOUR STEP BACKWARDS.—The gentlemen and ladies all step backwards, forming a line on each side with a space down the centre between them, and partners facing each other.

THE QUICK-STEP.

The music now changes to a quick-step.

HEAD COUPLE FORWARD TWO AND BACK.—The head gentleman and his partner opposite, each take four steps towards each other, and back to places; *count eight.*

FORWARD AGAIN AND SWING.—The same forward again and swing once and a half round with both hands.

DOWN THE MIDDLE.—The same glide or chassez down the middle, and take places at bottom of the lines, each on the proper side.

EACH COUPLE THE SAME.—As soon as the first couple start down the middle the second commence "forward two," etc., and the moment the second couple start down the middle the third couple commence, and so on, the lines gradually edging sideways towards the upper end, as each successive couple gets to the bottom. When the head couple have got back again to the top of the lines,

ALL FORWARD AND BACK.—The two lines advance four steps, and back again; *count eight.*

ALL TURN PARTNERS.—All forward again and turn partners, ending in column as at the commencement of the march.

If any other quadrille figures follow, the march column is divided into its former parts, and each quadrille set resumes its former position on the floor.

THE JIG FIGURE.

This is a very lively dance, and keeps everybody busy. Gentlemen should not attempt to ask their partners any momentous questions, as the ladies have no time to answer, much less to deliberate first what the answer should be; and if a lady should attempt to reply to a confidential question, she would be very likely to tell it to the wrong man.

DIRECTIONS FOR CALLING.

All:	Hands Round, - - - - - - - - - - -	8 bars.
Ladies:	To the Right, four times, - - - - - - -	32 bars.
All:	Hands Round, - - - - - - - - - - -	8 bars.
Gentlemen:	To the Right, four times, - - - - - - -	32 bars.
All:	Hands Round, - - - - - - - - - - -	8 bars.
	Chassez, - - - - - - - - - - - - -	8 bars.

DESCRIPTION OF THE FIGURE.

Commence with the music.

HANDS ALL ROUND.—All join hands, and swing in a ring entirely round to places again.

LADIES TO THE RIGHT.—Each lady balances with the gentleman on her right, *count eight;* turns him with both hands and stops at his right side; *count eight.*

The same repeated until she turns her own partner and resumes her first place.

HANDS ALL ROUND.—As before.

GENTLEMEN TO THE RIGHT.—Each gentleman crosses over to couple on his right, balances with the lady of that couple, *count eight;* turns her in place, and stops at her right side; *count eight.*

The same is repeated until he turns his own partner into place again.

HANDS ALL ROUND.—As before.

Ending with ALL CHASSEZ.

As each gentleman has to balance with each of the ladies in succession, he has a fine opportunity for displaying his proficiency in "light fantastic" jig steps.

JIG FIGURE No. 2.

There is another jig figure which is occasionally used instead of the one just described. It is not so lively, and is, therefore, much less popular.

DIRECTIONS FOR CALLING.

All:	Hands All Round, - - - - - - - - - -	8 bars.
First Couple:	To the Right, and Balance, - - - - - -	4 bars.
	Four Hands Round, - - - - - - - - -	4 bars.
	To the Left, and Balance, - - - - - -	4 bars.
	Four Hands Round, - - - - - - - - -	4 bars.

Second, Third, and Fourth Couples: The same in turn.

DESCRIPTION OF THE FIGURE.

Eight bars of music for introduction.

FIRST COUPLE TO THE RIGHT, BALANCE.—The first couple join hands, face the couple on their right, and balance with jig step, *count eight;* then join hands, making a ring of four, and turn entirely round to the left, the first couple returning to places, *count eight.*

FIRST COUPLE TO THE LEFT.—Balance with the couple on their left, swing round in ring, and return to places; *count sixteen.*

HANDS ALL ROUND, and the second couple perform the same figure, followed by the other couples in rotation; the figure being danced four times. End with HANDS ALL ROUND, *count sixteen,* and ALL CHASSEZ.

It would be a decided improvement on this figure if the two head couples performed the figure at the same time, repeating it, and the side couples the same, twice. This would keep all the dancers employed, and be more in keeping with the lively nature of the jig music.

THE CHEAT.

The movement of this figure is very simple, and would be monotonous if it were not for the "cheat" element in it. The entire point of the figure consists of a privilege enjoyed by each gentleman and lady just about to turn one another; he or she may refuse to turn or be turned; may turn alone, or go and get any one else in the quadrille to turn with. Ladies can indulge in the most pardonable coquetry, and gentlemen can, at will,

assert a high-toned independence, to cover, perhaps, their disappointments, and a great deal of good-humored sauciness can be indulged in, without being considered outside the bounds of etiquette.

DIRECTIONS FOR CALLING.

First Couple:	Balance to Third Couple, - - - - - - -	8 bars.
	Balance to Second Couple, - - - - - - -	8 bars.
	Balance to Fourth Couple, - - - - - -	8 bars.
	Balance to Partners, - - - - - - - - -	8 bars.

Repeated in turn by each couple.

DESCRIPTION OF THE FIGURE.

FIRST COUPLE BALANCE TO THIRD COUPLE.—The first couple take four steps to the right, facing next right-hand couple, and four shorter steps back, *count eight;* gentlemen turn opposite ladies (unless "cheating" goes on), *count eight.*

FIRST COUPLE TO SECOND COUPLE.—The first couple pass on and balance to next succeeding couple on right, *count eight.* Opposite ladies and gentlemen turn each other (unless "cheated"), *count eight.*

They proceed in the same manner with the fourth couple, and then balance and turn themselves in their own places.

Each couple in succession makes the round of the quadrille, the third, second and fourth in turn.

The "cheat" figure is sometimes followed by the "jig" already described.

THE NINE-PIN FIGURE.

This is an amusing figure, danced by four couples in quadrille, and one gentleman more, who takes his position in the centre.

The movements are entirely at the will of the leader; FORWARD FOUR, LADIES' CHAIN, LADIES TO THE CENTRE, GENTLEMEN TO THE CENTRE, RIGHT AND LEFT ALL ROUND, or

any other movements being called in succession. It is preferable to introduce mainly those movements which require all the dancers, or at least one partner out of each couple. At the most unexpected moment, usually in the middle of a movement where the gentlemen are separated from their partners, a signal is given, when each gentleman secures the nearest lady for a partner, the music stops, and each lady resumes her place with her new partner; the gentleman who fails to secure a partner becomes the nine-pin, and takes his place in the centre; the music strikes up and dancing proceeds again as before, until another signal is given. This is repeated at will, generally ending with ALL CHASSEZ. The signal is usually given by a "baby-cry" whistle blown by one of the musicians, or by the music ending abruptly with a sudden chord.

THE GAVOTTE FIGURE.

DIRECTIONS FOR CALLING.

Head Couples:	Ladies' Chain, - - - - - - - - - -	8 bars.
Sides Four:	Forward and back, - - - - - - - - -	4 bars.
	Forward and Exchange Partners, - -	4 bars.
First Lady:	Forward and back, twice, - - - - -	8 bars.
First Gentleman:	The Same, - - - - - - - - - - - -	8 bars.
First Couple:	Right Hands Across, - - - - - - -	4 bars.
	Left Hand back again, - - - - - - -	4 bars.
	Forward Two and back, - - - - -	4 bars.
	Dos à Dos, - - - - - - - - - - -	4 bars.
All:	Forward and back, - - - - - - -	4 bars.
	Turn Partners to Places, - - - - -	4 bars.

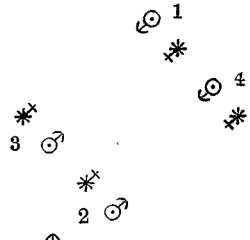
The whole figure is danced four times.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

HEAD COUPLES, LADIES' CHAIN.—The same as in first figure of plain quadrille.

SIDES FOUR, FORWARD AND BACK.—Each head couple falls in line, diagonally, across left corner, with the couple on the left; thus two opposite lines are formed, two couples in each,



⁂, A gentleman; ⊙, a lady; facing the way the pointers direct.

diagonally across the quadrille. The two lines forward four steps towards each other, and back; *count eight.*

FORWARD AND EXCHANGE PARTNERS. –All forward again, each gentleman turns opposite lady, and takes the place of her former partner, *count eight;* this brings each gentleman into the opposite line, and facing his own lady partner.

FIRST LADY FORWARD AND BACK, *count eight.* Again forward and back, *count eight.*

FIRST GENTLEMAN, THE SAME.—Forward and back twice; *count eight* each time, or *sixteen* in all.

FIRST GENTLEMAN AND FIRST LADY cross over, taking right hands in passing; *count eight.*

THE SAME TWO, BACK AGAIN, taking left hands, *count eight.*

THE SAME TWO, FORWARD AND BACK; *count eight.*

THE SAME, DOS À DOS.—They advance towards each other, pass round each other, back to back, from left to right, and return to places.

ALL FORWARD AND BACK.—The two lines make four steps forward and back, all keeping in line; *count eight.*

TURN PARTNERS TO PLACES.—The gentlemen take four steps forward, meet their partners and turn to original places; *count eight.*

The whole figure is then commenced over again by the head couples, only they fall in line with their right-hand couples (instead of the left-hand couples, as in the first time), thus bringing the second gentleman at the end of his line. The third and fourth times of repeating, the third and fourth gentlemen will be in turn, at the end of the line.

THE MINUET FIGURE.

This is very similar to the "Gavotte," but is a good deal shorter.

DIRECTIONS FOR CALLING.

Head Couples:	Forward and back, - - - - - - - -	4 bars.
	Dos à Dos, - - - - - - - - - - - -	4 bars.
Sides Four:	Forward and back, - - - - - - - -	4 bars.
	Forward and Exchange Partners, - - -	4 bars.
All:	Ladies' Chain, - - - - - - - - - -	8 bars.
Sides Four:	Forward and back, - - - - - - - -	4 bars.
	Turn Partners to Places, - - - - - -	4 bars.

The whole figure is danced four times.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

HEAD COUPLES FORWARD AND BACK.—*Count eight.*

DOS À DOS.—Gentlemen of head couples advance and pass behind opposite ladies, back to back, as in the Gavotte; *count eight.*

SIDES FOUR FORWARD AND BACK.—The diagonal lines are formed in the same way as in the Gavotte; all forward and back; *count eight.*

SIDES FOUR EXCHANGE PARTNERS.—This is also done the same as in the Gavotte; *count eight.*

TURN PARTNERS TO PLACES.—All turn partners and resume their original positions in the quadrille.

This figure is repeated with the same changes as described in the Gavotte.

THE LANCERS.

The combinations and movements which form the figures of the Lancers are certainly more attractive than those in the Plain Quadrille. They are necessarily somewhat more complicated, and require, perhaps, a greater degree of precision in attempting to execute them. They consist of five figures, and can only be danced by four couples in a set.

FIRST FIGURE.

DIRECTIONS FOR CALLING.

Head Couples: Forward and back, - - - - - - - - 4 bars.
Forward and Turn Opposite Partners, - 4 bars.
Cross Over, - - - - - - - - - - - 4 bars.
Back to Places, - - - - - - - - - - 4 bars.
Balance to Corners, - - - - - - - - 8 bars.

REPEAT.

Side Couples: The same, twice,

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

HEAD COUPLES FORWARD four steps and back; *count eight.* Forward again, and each gentleman turns opposite lady, and returns to place; *count eight.*

CROSS OVER.—The first couple join hands and cross over, the second couple separating to allow the first to pass through between them; *count eight.*

Cross over again to places, the second couple this time joining hands, and the first couple separating to allow them to pass betweenthem; *count eight.*

BALANCE TO CORNERS.—Each of the four gentlemen advances four steps toward the lady on his left; retires; again

advances, turns her round with both hands, and returns to place.

The entire figure is repeated by the second couple, they passing first on the inside in crossing over, and outside in returning. The third and fourth couples follow the same routine, each in turn.

SECOND FIGURE.

DIRECTIONS FOR CALLING.

Head Couples:	Forward and Back, - - - - - - - - -	4 bars.
	Forward and leave Ladies in Centre, - -	4 bars.
	Chassez to Right and Left, - - - - - -	4 bars.
	Turn Partners to Places, - - - - - - -	4 bars.
Side Couples:	Divide, all Forward in Two Lines, - - -	4 bars.
	Forward again and Turn Partners to Places, - - - - - - - - - - - -	4 bars.

REPEAT.

Side Couples: The same, twice.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

HEAD COUPLES FORWARD.—Four steps and retire; *count eight.* Forward again, the ladies remaining in the middle, back to back, and partners salute; *count eight.*

CHASSEZ TO RIGHT AND LEFT.—Make four steps to the right and return; *count eight.* Turn partners to places with both hands; *count eight.*

SIDE COUPLES DIVIDE.—The third gentleman and fourth lady form in line with the first couple; the third lady and fourth gentleman form in line with the second couple. The two lines advance four steps and retire; *count eight.* They again advance and turn partners to places; *count eight.*

The figure is repeated by the head couples, and then performed twice by the side couples, the head couples separating and forming in line with the side couples.

THIRD FIGURE.

DIRECTIONS FOR CALLING.

Head Couples:	Forward and back, - - - - - - - - -	4 bars.
	Forward and Salute, - - - - - - - -	4 bars.
Ladies All:	Cross Right Hands Half Round, - - -	4 bars.
	Left Hands back again, - - - - - - -	4 bars.

REPEAT.

Side Couples: The same, twice.

Instead of "Ladies cross right hands and reverse," a LADIES' CHAIN is sometimes performed.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

Head couples advance four steps and retire; *count eight.* Again advance and salute opposite couple, and retire; *count eight.*

FOUR LADIES CROSS RIGHT HANDS.—The four ladies advance to centre, each giving her right hand to the opposite lady; they make four steps forwards to the right, holding hands; then all turn half round, joining left instead of right hands, and make four steps forwards to the left. At the same time the four gentlemen take four steps to the left around the ladies, turn half round and return four steps; then each gentleman takes his partner by the right hand; *count eight.* Lastly, each couple turns partners to places; *count eight.* This is repeated, and then danced twice by the side couples. This figure is called the *Moulinet*, or Windmill, and is a pretty combination if done neatly and with precision. The *Ladies' Chain*, described in the first figure of the plain quadrille, on page 31, is often substituted for the *Moulinet.* It is only within a few years that there has been any attempt to discard the *Moulinet* in this figure, and there does not appear to be any good reason why it should be done, as the *Ladies' Chain* is not an improvement, and certainly deprives this figure of its original character.

FOURTH FIGURE.

DIRECTIONS FOR CALLING.

Head Couples:	To the Right, - - - - - - - - - - -	4 bars.
	To the Left, - - - - - - - - - - - -	4 bars.
	Turn Partners to Places, - - - - - - -	4 bars.
	Right and Left, - - - - - - - - - - -	8 bars.
	REPEAT.	
Side Couples:	The Same, twice.	

DESCRIPTION OF THE FIGURE.

After eight introductory bars of music,

HEAD COUPLES TO THE RIGHT.—The gentlemen of the two head couples lead their partners to face the side couple on their right, and salute; *count eight.* They then lead their ladies over to opposite side couple (the head couples passing to the right of each other), and again salute, *counting eight.* The two head couples turn partners to places and salute; *count eight.*

RIGHT AND LEFT.—Head couples cross over, each lady passing between opposite couple; partners take each other by left hands and turn half round to opposite places; *count eight.* Return in same manner to places; *count eight.*

FIFTH FIGURE.

DIRECTIONS FOR CALLING.

All:	Right and Left All Round, - - - - -	16 bars.
First Couple:	Face Outward, - - - - - - - - - - -	8 bars.
All:	Chassez Across, - - - - - - - - - - -	8 bars.
First Couple:	Down the Centre and back, - - - - - -	8 bars.
All:	Forward and back, - - - - - - - - - -	4 bars.
	Forward again, turn Partners to Places, -	4 bars.

Repeated four times, each couple facing outward in turn. At the close of the entire figure, RIGHT AND LEFT ALL ROUND.

DESCRIPTION OF THE FIGURE.

The dancing commences after a single introductory chord by the music.

RIGHT AND LEFT ALL ROUND.—Each gentleman joins right hands with his partner. The gentlemen start to the right, giving left hands to the ladies, who start to the left, and give right and left hand, alternately, until they have got half way round, and find themselves facing their partners again, *count sixteen;* salute and repeat the same movement to places again and salute, *count sixteen.*

FIRST COUPLE FACE OUTWARD.—The first couple join hands and promenade (sometimes polka) to the right, entirely around the inside of the quadrille, ending with their faces outward, with backs to the opposite couple. The second and third couples fall in column facing the same way as the first couple; *count sixteen.*

ALL CHASSEZ ACROSS.—The four gentlemen make four steps to the right, passing behind their partners, and stop, *count eight;* then four steps back again to the left. The four gentlemen retire a step to the left, and the four ladies the same to the right, in two single files, the four in each file turning round so as to face the other file, *count eight.*

FIRST COUPLE DOWN THE CENTRE.—The first couple join hands and promenade between the files, and back again to their places at top of each file; *count eight.*

ALL FORWARD.—All make four steps forward and four back, *count eight.* All forward again, and turn partners to places, each couple standing ready in position for the right and left all round, *count eight.*

The whole figure is repeated four times, each couple taking the lead in rotation. The whole closing with RIGHT AND LEFT ALL ROUND; after which, ALL CHASSEZ, salute, and the gentlemen lead partners to their seats.

The foregoing method of dancing the Lancers is the one usually adopted; there are, however, some very effective varieties occasionally introduced, which are deservedly popular.

THE SARATOGA LANCERS.

This set is very similar in most points to the regular Lancers; the main difference lies in the modification of the figures to allow as many as possible to join in the dancing simultaneously.

The movements have already been described, and it is, therefore, unnecessary to describe each figure in detail.

FIRST FIGURE.

Head Couples: Forward and back, - - - - - - - - - 4 bars.
Balance and Turn Opposite Partners, - 4 bars.
All: Allemand, - - - - - - - - - - - - 4 bars.

REPEAT.

Side Couples: The same, twice.

SECOND FIGURE.

All: Forward Four and back, - - - - - - - - - - - 4 bars.
Forward and Ladies to Centre, - - - - - - - - 4 bars.
Chassez and Turn Partners to Places, - - - - - - 4 bars.
Hands All Round, - - - - - - - - - - - - - 8 bars.

This figure is performed four times.

THIRD FIGURE.

All: Forward Four and back, - - - - - - - - - - - 4 bars.
Forward and Salute, - - - - - - - - - - - - 4 bars.
Ladies' Grand Chain, - - - - - - - - - - - - 8 bars.

The whole figure four times.

FOURTH FIGURE.

Head Couples: To the Right, Salute, - - - - - - - - 4 bars.
To the Left, Salute, - - - - - - - - 4 bars.
Four Hands Round, - - - - - - - - - 2 bars.

To Opposite Places, - - - - - - - - 2 bars.
Half Right and Left to Places, - - - 2 bars.
REPEAT.

Head couples first to the left, and then to the right, etc.

Side Couples: The same, twice.

FIFTH FIGURE.

All: Right and Left Half Round, - - - - - 8 bars.
Swing Partners Half Round, with Right Hands, and Right and Left back to Places, 8 bars.

First Couple: Promenade, - - - - - - - - - - - - 8 bars.

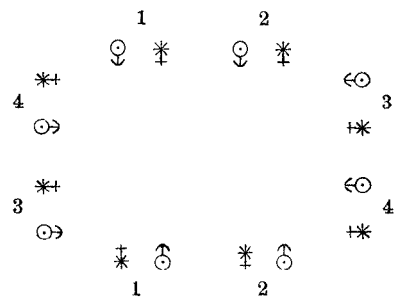
All: Fall in and March, - - - - - - - - - 4 bars.

Gentlemen and Ladies: In Opposite Lines Forward and back, } 4 bars.
Forward and Turn Partners to Places, - 4 bars.

Performed four times, each couple leading off in turn.

All: Half Right and Left and back, - - - - 8 bars.

THE ROYAL LANCERS.



, A gentleman; , a lady; facing the way the pointers direct.

This is a modification of the regular "Lancers," by which

eight couples can be arranged in a set. When there are a large number of sets to be formed at a time, a great deal of space can be gained for each set by adopting this method of dancing in double sets. The disposition of the double sets of four couples each will be understood by referring to the diagram.

In the description of the figures, it will be noticed that reference is made to "two first ladies," "two first gentlemen," etc. This may appear to be ungrammatical, and even contrary to the general fact that there cannot be more than one *first* at a time. In this case, however, a reference to the diagram will show that the expression used is *practically* correct.

FIRST FIGURE.

Two First Ladies and Opposite Gentlemen: Forward and back, - - - - - - - - - - - - - - 4 bars.
Forward again, Turn Opposites with Both Hands and back to Places, - - - - 4 bars.

Head Couples: Cross Over, First Couples Inside, - - - 4 bars.
Cross Over, Back Again, Second Couples Inside, - - - - - - - - - - - - - - 4 bars.

All Ladies: Balance with Gentlemen on their Right Hand, - - - - - - - - - - - - - - 4 bars.
Turn Gentlemen on Right, and Resume Places, - - - - - - - - - - - - - - 4 bars.

Repeated by two second ladies and opposite gentlemen, followed in rotation by the two third, and two fourth ladies.

SECOND FIGURE.

Two First Couples: Forward and back, - - - - - - - 4 bars.
Forward again, Leave Ladies in Centre, Facing Partners, Gentlemen to Places, 4 bars.
Chassez Across, - - - - - - - - - - - 4 bars.
Turn Partners to Places, - - - - - - 4 bars.

Head Couples: Forward and back, - - - - - - - - - 4 bars.
Side Couples: Forward and back, - - - - - - - - - 4 bars.

Repeated by the second, third and fourth couples, in pairs, in rotation.

THIRD FIGURE.

Two First Ladies and Opposite Gentlemen: Forward and back, - - - - - - - - - - - - - - - 4 bars.
Forward Again, Salute, and back, - - - - 4 bars.
First and Third Couples: To the Right, Ladies' Chain in Corners, - - - - - - - - - - - - - 8 bars.
Two Second Ladies, etc.: Repeat, - - - - - - - - - 16 bars.

The whole figure is gone through four times.

FOURTH FIGURE

Two First Couples: To the Right and,
Two Second Couples: To the Left, Salute, } - - - - 4 bars.
The Four Couples: Face Round, Cross Over and Salute, 4 bars.
All: Chassez Across, - - - - - - - 4 bars.
Turn Partners, and take new Places, 4 bars.

The first and second couples at top will now be relatively in each other's places—the same will be the case with the first and second couples at the bottom.

The whole figure repeated brings the couples to their original places again.

The third and fourth couples go through the same figure twice.

FIFTH FIGURE.

Eight Ladies: Cross Right Hands, entirely Round, Salute Partners, - - - - - - - - - - - - 8 bars.
Cross Left Hands, All Round, and Salute Partners, - - - - - - - - - - - - 8 bars.

Two First Couples: Promenade, ending in Places, facing outwards;

Side Couples: Fall in, forming two Columns, facing different ways, - - - - - - - - - 8 bars.

All: Chassez Across and back, - - - - - 8 bars.
March, Ladies to the Right, Gentlemen to the Left, form in Lines Facing each other, - - - - - - - - - - - - 8 bars.

(This is done by each column independently, but at the same time.)

All: Forward in Line, and back, - - - - 4 bars.
Forward again, Turn Partners to Places, 4 bars.

The whole figure is gone through four times, each pair of couples leading off in succession.

THE CALEDONIANS.

The Caledonians are generally considered more attractive than the Lancers, the combinations introduced in the figures being thoroughly sociable in their nature. They consist of five figures, danced by four couples in each set.

FIRST FIGURE.

DIRECTIONS FOR CALLING.

Head Couples: Cross Right Hands Half Round, - - - - 4 bars.
Left Hands back, - - - - - - - - - - 4 bars.
Balance to Partners, and Turn, - - - - 8 bars.
Ladies' Chain, - - - - - - - - - - - 8 bars.
Half Promenade, - - - - - - - - - - 4 bars.
Half Right and Left, - - - - - - - - - 4 bars.
REPEAT.

Side Couples: The same, twice.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

HEAD COUPLES CROSS RIGHT HANDS.—Head couples advance and cross right hands, the two gentlemen joining right hands above, and the two ladies below; all make eight steps to the left, half round, *count eight;* reverse by crossing left hands, and make eight steps, returning to places, *count eight.*

BALANCE TO PARTNERS.—The partners of each couple face each other; each takes four steps to the right, and four back again to the left; *count eight.* Turn partners, holding both hands; *count eight.*

LADIES' CHAIN.—Opposite ladies advance, take right hands in passing; then join left hands with opposite gentlemen, and turn half round in opposite places; *count eight.* Returning to places in same manner; *count eight.*

HALF PROMENADE.—Head partners join hands and cross over to other side, head couples passing on the right; *count eight.*

HALF RIGHT AND LEFT.—Head couples cross over, each lady passing between opposite couple, and touching right hands in passing; partners join left hands and turn half round to places; *count eight.* The whole figure is repeated by the head couples, and then performed twice by the sides, making four times altogether.

SECOND FIGURE.

DIRECTIONS FOR CALLING.

Head Couples:	Forward and back, - - - - - - - - -	4 bars.
	Forward again and Salute, - - - - - -	4 bars.
All Ladies:	Balance to the Right, - - - - - - - -	8 bars.
All:	Promenade, - - - - - - - - - - - - -	8 bars.

REPEAT.

Side Couples: The same, twice.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

HEAD COUPLES FORWARD.—Advance four steps and retire; *count eight.* Advance again, salute and retire; *count eight.*

LADIES BALANCE TO THE RIGHT.—Each lady advances to the gentleman on her right, taking four steps to the right and four steps to the left; he then turns her round and places her at his right side, in the place his partner has left. In this manner each gentleman gets an exchange of partner.

ALL PROMENADE.—The four couples then promenade all round with their new partners.

The figure is repeated by the head gentlemen with their new partners; the sides perform the same twice, at last reuniting original partners.

THIRD FIGURE.

DIRECTIONS FOR CALLING.

Head Couples:	Forward and back,	4 bars.
	Forward and Dos-à-dos,	4 bars.
	Cross over, First Couple inside,	4 bars.
	Back again, Second Couple inside,	4 bars.
	Balance to Corners,	8 bars.
All:	Forward to Centre,	4 bars.
	Forward and Turn Partners,	4 bars.

REPEAT.

Side Couples: The same, twice.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

HEAD COUPLES FORWARD.—Advance four steps and retire; *count eight.*

FORWARD, AND DOS-À-DOS.—Forward again, each gentleman going to the left of opposite lady, passing round behind

her, back to back, from left to right, and return to place; *count eight.*

Sometimes each gentleman turns opposite lady with both hands, instead of *Dos-à-Dos.*

CROSS OVER.—First couple join hands and cross over, passing between opposite couple; *count eight.*

BACK AGAIN.—Second couple join hands and cross over inside opposite couple to places; *count eight.*

BALANCE TO CORNERS.—Ladies advance four steps to the right, four steps to the left, *counting eight;* turn gentlemen on their right, and return to places, *count eight.*

ALL FORWARD TO CENTRE. All the couples join hands, forming a circle; advance four steps towards the centre, and retire; *count eight.*

ALL FORWARD AND TURN PARTNERS.—All, still with hands joined, advance four steps, and then turn partners to places; *count eight.*

The entire figure is repeated by head couples, except that the second time, in *crossing over,* the second couple pass inside in going, and outside in returning. The side couples perform the same figure twice, in the same manner.

FOURTH FIGURE.

DIRECTIONS FOR CALLING.

Head Couples:	Forward, - - - - - - - - - - - -	4 bars.
	Forward and Turn Partners, - - - -	4 bars.
Four Ladies:	To the Right, - - - - - - - - -	4 bars.
Four Gentlemen:	To the Left, - - - - - - - - - - -	4 bars.
Four Ladies:	To the Right, - - - - - - - - -	4 bars.
Four Gentlemen:	To the Left, - - - - - - - - - - -	4 bars.
All:	Promenade, - - - - - - - - - - -	8 bars.

REPEAT.

Side Couples:	The same, twice.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

HEAD COUPLES FORWARD.—Head couples join hands with partners, advance four steps and retire; *count eight.*

FORWARD AND TURN PARTNERS.—Head couples again advance four steps, and swing partners by both hands to places; *count eight.*

FOUR LADIES TO THE RIGHT.—Each of the four ladies advances to the gentleman on her right, making four steps to the right and four to the left, *count eight;* turns him, and takes his former partner's place at his right hand, *count eight.*

FOUR GENTLEMEN TO THE LEFT.—Each of four gentlemen advances to the lady on his left, four steps to the right and four to the left, *counting eight;* then turns the lady, and assumes her former partner's place on her left side, *count eight.*

FOUR LADIES TO THE RIGHT.—The four ladies repeat the movement as before, *counting sixteen.*

FOUR GENTLEMEN TO THE LEFT.—The four gentlemen also repeat their previous movement, *count sixteen.* This brings original partners together again, but at opposite places.

ALL PROMENADE.—All four couples promenade round, returning to places last occupied.

The head couples repeat the entire figure, and at the end of it the couples will be restored to their original places. The same figure is then performed by the side couples twice.

FIFTH FIGURE.

DIRECTIONS FOR CALLING.

First Couple:	Promenade (Round Inside), - - -	8 bars.
Four Ladies:	Forward and back, - - - - - - - -	4 bars.
Four Gentlemen:	Forward and back, - - - - - - - -	4 bars.
All:	Balance to Partners, - - - - - - - -	4 bars.
	Turn Partners, - - - - - - - - -	4 bars.
	Right and Left Half Round, - - - -	8 bars.

All: Half Promenade to Places and Turn Partners, - - - - - - - - - - - 8 bars.
Chassez Across and Turn at Corners, - 8 bars.

The figure is performed four times, each couple leading off the promenade in turn.

DESCRIPTION OF THE FIGURE.

After eight introductory bars of music,

FIRST COUPLE PROMENADE.—The first couple promenade entirely round the inside of the set, returning to places; *count sixteen.*

FOUR LADIES FORWARD AND BACK.—The four ladies advance to centre four steps and retire; *count eight.*

FOUR GENTLEMEN FORWARD AND BACK.—The four gentlemen do the same; *count eight.*

ALL BALANCE TO PARTNERS.—Partners facing each other make four steps to the right and four to the left, and swing round with both hands.

RIGHT AND LEFT HALF ROUND.—The gentlemen each holds his partner's right hand, passing to the right; the ladies passing outside to the left; the gentlemen giving alternately left and right hands to the ladies in passing, until they meet their original partners half way round. They then stop, take their partners by the right hand and swing once round; *count sixteen.*

HALF PROMENADE AND TURN PARTNERS.—Partners join hands and promenade to places, *count eight.* Then turn partners in places, *count eight.*

ALL CHASSEZ ACROSS AND TURN AT CORNERS.—The gentlemen make four steps to the right; the ladies four to the left, and turn corners with right hands once round; *count eight;* all make four steps back to partners and turn them with left hands to places.

The same figure is repeated, each couple leading off in the promenade in turn. The fourth time finishes with ALL CHASSEZ and SALUTE PARTNERS.

PRINCE IMPERIAL QUADRILLE.

This quadrille, as its name implies, is of French origin, and deserves to be more generally adopted than it is. The figures include combinations and effects which are not to be found in the quadrilles usually danced, and possess, therefore, the charm of originality. The movements can only be performed by four couples in each set.

FIRST FIGURE.

As usual in all quadrilles, the first eight bars of music are employed by the gentlemen saluting first their own partners, then the lady on their left.

DIRECTIONS FOR CALLING.

Head Couples:	To the Right and Salute, - - - - -	4 bars.
	Take Side Ladies and Go Opposite, - -	4 bars.
	Ladies' Grand Chain (without Gentlemen),	8 bars.
All:	Chassez to Right and Left, - - - - -	4 bars.
	Turn Partners, Head Couples at Opposite Places, - - - - - - - - - - - - -	4 bars.
Head Couples:	Repeat as they stand.	
Side Couples:	The entire figure, once.	

DESCRIPTION OF THE FIGURE.

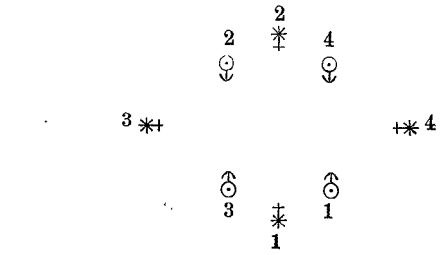
The first eight bars are employed for introductory saluting.

HEAD COUPLES TO THE RIGHT AND SALUTE.—The first couple goes to the right, facing third couple; the second goes to the fourth couple; all salute, *count eight.*

TAKE SIDE LADIES AND GO OPPOSITE.—First gentleman holds his partner's right hand with his right; with his left he takes third lady by her right hand, and leads the two ladies to second couple's place; the second gentleman does the same in regard to his partner and the fourth lady, and leads them to first couple's place; *count eight.*

LADIES' GRAND CHAIN.—This is not the movement gen-

erally known under this title. The position of the dancers is shown in the following diagram:



‡, A gentleman; ⊙, A lady, facing the way the pointers direct.

Diagram No. 1.

The four ladies cross over, each giving right hand to opposite lady in passing, *count four*, and finish thus:

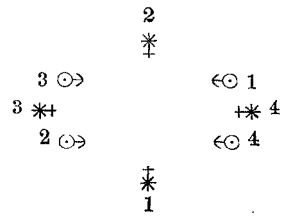


Diagram No. 2.

The four ladies cross over, dancing as side couples, each giving left hand to opposite lady in passing, *count four;* ending in similar positions to those shown in Diagram No 1, except that they will be in reverse places.

The entire movement is repeated, each lady taking a position at the close so as to face her own partner; *count eight.*

ALL CHASSEZ.—Four steps to the right and four back; *count eight.*

TURN PARTNERS TO PLACES.—All turn partners, the side couples remaining in their proper places, the head couples being relatively in opposite places; *count eight.* The head couples repeat the figure as they stand; each head couple therefore gets

a different side lady to retire with, and at the end of the figure the head couples get back to their original places.

The side couples then go through the same routine twice.

SECOND FIGURE.

DIRECTIONS FOR CALLING.

First Gentleman and Second Lady:	Forward, - - -	2 bars.
	Turn Both Hands, and Both Face First Lady, - - - - - - - - - - - - -	2 bars.
	Cross Over and Turn with Left Hands,	4 bars.
Head Couples:	Forward and back, - - - - - - - -	4 bars.
	Half Ladies' Chain, - - - - - - - - -	4 bars.
All:	Chassez and Turn Corners, Right Hands,	4 bars.
	Turn Partners, Left Hands, to Places, -	4 bars.

This figure is danced four times, each gentleman and opposite lady commencing in turn.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

THE FIRST GENTLEMAN AND SECOND LADY FORWARD, *count four;* turn with both hands, the gentleman half round, and the lady entirely round, and stop in centre, both facing the first lady, *count four.*

CROSS OVER.—The first lady passes between the couple in front of her, crosses over and turns second gentleman with left hand in second couple's place; at the same time the first gentleman and second lady turn one another in first couple's place · *count eight.*

HEAD COUPLES FORWARD AND BACK; *count eight.*

HALF LADIES' CHAIN.—First and second ladies cross over, giving right hands in passing, and turn partners with left hands to places; *count eight.*

ALL CHASSEZ AND TURN CORNERS.—All make four steps to the right, turn right corners with right hands; *count eight.*

TURN PARTNERS TO PLACES.—Return four steps and turn partners with left hands at places; *count eight.*

The same figure is repeated three times, the second, third and fourth gentleman commencing in turn with the opposite lady.

THIRD FIGURE.

DIRECTIONS FOR CALLING.

First Couple:	Forward, - - - - - - - - - - - -	2 bars.
	Gentleman back to Place, leaving Lady Facing Him in Centre, - - - - -	2 bars.
Second Couple:	The same, - - - - - - - - - - - -	4 bars.
Third Couple:	The same, - - - - - - - - - - - -	4 bars.
Fourth Couple:	The same, - - - - - - - - - - - -	4 bars.
Four Ladies:	Join Hands Back to Back, One Turn to Left, - - - - - - - - - - - - - -	4 bars.
Four Gentlemen:	Complete the Ring and Salute, - - -	4 bars.
All:	Balance as they are, - - - - - - - -	4 bars.
	Turn Partners to Places, - - - - -	4 bars.

Perform four times, each partner leading off in turn.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

FIRST COUPLE FORWARD; *count four.*

GENTLEMAN BACK TO PLACE.—The gentleman retires to place with a bow, leaving his partner standing in the centre, facing him; *count four.* Each couple does the same in rotation, bringing the four ladies standing in the centre, back to back; each couple *counts four.*

FOUR LADIES JOIN HANDS.—The four ladies join hands as they stand back to back, and swing once entirely round in a ring to the left, ending facing their partners; *count eight.* As soon as this is done, the ladies let go of hands.

FOUR GENTLEMEN COMPLETE THE RING.—The gentlemen step forward, join right hands with their partners, and left hands with the lady on the left, and salute; *count eight.*

ALL BALANCE.—All make three steps towards the centre and stop, the gentlemen backwards, the ladies forwards, *count four.* All make three steps from the centre, the gentlemen forwards, the ladies backwards, *count four.*

TURN PARTNERS TO PLACES.—Each gentleman drops the hand of the lady on his left, and turns his partner back to place; *count eight.*

The entire figure is performed four times; the first, second, third and fourth couple commencing the figure in rotation.

FOURTH FIGURE.

DIRECTIONS FOR CALLING.

Head Couples: Forward and back, - - - - - - - - 4 bars.
First Lady and Second Gentleman: To Sides, - - - 4 bars.
Forward Six and back, twice, - - - - 4 bars.
Forward Two and back, - - - - - - 4 bars.
Forward Two, Salute, and Face Partners, 4 bars.
Four Hands Half Round, with Sides, - 4 bars.
Half Right and Left to Places, - - - - 4 bars.
Head Couples: Repeat.
Side Couples: The same, twice.

DESCRIPTION OF THE FIGURE.

HEAD COUPLES FORWARD AND BACK; *count eight.*

FORWARD.—The head couples forward again; the first lady places herself on the left of the third gentleman; the second gentleman takes his position on the right of the fourth lady; the first gentleman and second lady return to their respective places; *count eight.*

FORWARD SIX.—The three on each side forward and back, *count eight;* over again, *count eight.*

FORWARD TWO.—The first gentleman and second lady (at top and bottom) forward and retire; *count eight.*

FORWARD TWO, SALUTE AND FACE PARTNERS.—The

same two forward and salute, *count four;* and each turns to the right, so as to face original partner, *count four.*

FOUR HANDS HALF ROUND.—The four (on each side) join hands, and swing half round in ring, *count four.* Gentlemen drop the hands of ladies on their left and head couples retire to opposite places, *count four.*

HALF RIGHT AND LEFT.—Head couples cross over to original places, joining right hands with opposite partners in passing, and each couple swing with left hands to places; *count eight.*

This figure is repeated by head couples; but, the second time, the second lady places herself on the left hand of the right side couple, the first gentleman goes to the right hand of the opposite side couple, and the first lady and second gentleman return to their places.

The side couples perform the same figure twice, observing the same change in arrangement the second time.

FIFTH FIGURE.

DIRECTIONS FOR CALLING.

Four Ladies:	To the Right, Four Times, - - -	16 bars.
First Gentleman:	And Opposite Lady, Forward and back,	4 bars.
	Forward and Swing to Face Partners,	4 bars.
Head Couples:	Chassez to Right and Left, - - -	4 bars.
	Turn Partners to Places, - - - - -	4 bars.
Head Couples:	Repeat the whole figure, with Second Gentleman and Opposite Lady.	
Side Couples:	The same, twice.	

DESCRIPTION OF THE FIGURE.

The figure usually commences with the music, as in the "Lancers."

LADIES TO THE RIGHT.—Each of the four ladies takes four steps to the right, and turns right hand gentleman with right hand, *count eight;* each lady again takes four steps towards the

gentleman next on her right, and turns him with left hand, *count eight;* repeats with two succeeding gentlemen in the same manner, which brings the ladies back to partners again, *counting eight* each time.

First Gentleman and Opposite Lady Forward and Back; *count eight.*

The Same Forward and Swing to Face Partners.—The same two forward again, and swing half round by right hands, so that each turns round facing partner; *count eight.*

Head Couples Chassez as they stand; *count eight.*

Turn Partners to Places; *count eight.*

The same figure is repeated, the second gentleman and opposite lady performing the second part of the figure.

The figure is danced four times altogether, each gentleman in turn performing the second part of the figure with opposite lady.

At the close the ladies all to the right four times; and finally each gentleman swings his partner into the centre, facing him; they salute, and couples promenade to seats.

THE HARLEQUIN QUADRILLE.

The figures of this quadrille require no detailed description, as the movements are all explained under the heading on page 19.

FIRST FIGURE.

Ladies:	Grand Chain, - - - - - - - - - -	8 bars.
	Cross Right Hands Half Round, - -	4 bars.
	Left Hands Back Again to Places, -	4 bars.
All:	Promenade, - - - - - - - - - - -	8 bars.
	Swing Partners Right Hands Round in Places, - - - - - - - - - - -	4 bars.
	Left Hands Back Again, - - - - - -	4 bars.

REPEAT.

SECOND FIGURE.

Head Couples:	To the Right, and Salute,	4 bars.
	Four Hands Round to Places,	4 bars.
Head Ladies:	Forward and back,	4 bars.
	Dos à Dos,	4 bars.
Head Gentlemen:	Forward and back,	4 bars.
	Dos à Dos,	4 bars.
All:	Chassez Across and Turn Corners,	4 bars.
	Back Again and Turn Partners,	4 bars.
Side Couples:	The same.	

THIRD FIGURE.

Head Couples:	Forward and back,	4 bars.
	Forward and stop,	4 bars.
	Balance in Centre, Turn Partners,	8 bars.
	Four Hands Round,	4 bars.
	Turn Partners to Places,	4 bars.
Head Ladies:	Forward and back,	4 bars.
	Forward and stop,	4 bars.
Head Gentlemen:	Forward and back,	4 bars.
	Forward and stop,	4 bars.
Head Couples:	Balance,	4 bars.
	Four Hands Round to Places,	4 bars.
Side Couples:	The same.	

FOURTH FIGURE.

All:	Balance at Corners and Turn,	8 bars.
Ladies:	Right Hands Across, All Round,	8 bars.
Gentlemen:	Right Hands Across, All Round,	8 bars.
All:	Hands All Round, Gentlemen Facing Outwards, Balance,	4 bars.
	Turn Partners to Places,	4 bars.

The whole is done four times.

After the ladies have performed the *moulinet* they retire to their respective places, leaving the centre clear. When the gentlemen have concluded their *moulinet*, they drop hands, stand back to back, and the ladies step forward and join hands with the gentlemen, to form a complete circle, the gentlemen facing outward, the ladies inward.

FIFTH FIGURE.

All:	Promenade, - - - - - - - - - -	8 bars.
First Couple:	Face Round in Place, the other Couples Form in Column behind Them,	4 bars.
	Turn Partners in Column, - - - - -	4 bars.
All:	March, Ladies to the Left, Gentlemen to the Right, down the Middle, -	4 bars.
	Up the Sides into Lines Again, - -	4 bars.
Two Centre Couples:	Four Hands Round, - - - - - - -	4 bars.
	Turn Partners to Places, - - - - -	4 bars.

This figure is performed four times, each couple heading the column in succession.

THE IRISH QUADRILLE.

FIRST FIGURE.

All:	Hands All Round, - - - - - - - - -	8 bars.
	Balance to Corners, - - - - - - - - -	4 bars.
	Turn Partners, - - - - - - - - - -	4 bars.
	Right and Left All Round, - - - - -	16 bars.
Ladies:	Cross Right Hands Half Round, - - -	4 bars.
	Left Hands Back Again, - - - - - - -	4 bars.
All:	Balance to Partners, - - - - - - - -	4 bars.
	Turn Partners, - - - - - - - - - -	4 bars.
Ladies:	Grand Chain, - - - - - - - - -	8 bars.
All:	Promenade, - - - - - - - - - -	8 bars.

SECOND FIGURE.

First Couple:

To Right, - - - - - - - - - - - 4 bars.
Four Hands Round, - - - - - - - - - 4 bars.
To Next Couple, Cross Right Hands Half Round, - - - - - - - - - - - - 4 bars.
Left Hands Back Again, - - - - - - 4 bars.
To Next Couple, Ladies' Chain, - - - - 8 bars.
In Centre, Six Hands Round to Places, - 8 bars.

Each couple repeat in turn.

THIRD FIGURE.

First Couple:

Forward and back, - - - - - - - - 4 bars.
Forward Again, Swing Right Hands in Centre, Separate: Gentleman to Left Side Couple, Lady to Right Side Couple, - - - - - - - - - - 4 bars.
Forward Six, and back, - - - - - - 4 bars.
Forward Again, Gentleman and Lady of First Couple Cross Over, - - - - 4 bars.
Six Hands Round, - - - - - - - - - 4 bars.
Turn Partners to Places, - - - - - 4 bars.

Each couple repeat.

FOURTH FIGURE.

Head Couples:

To the Right, Salute, - - - - - - - - 4 bars.
Turn Partners to Places, - - - - - 4 bars.
Half Right and Left, - - - - - - - - 4 bars.
Half Ladies' Chain, - - - - - - - - 4 bars.

All:

Forward and back, - - - - - - - - - 4 bars.
Forward and Turn Partners to Places, 4 bars.

REPEAT.

Side Couples: The same, twice.

FIFTH FIGURE.

Ladies:	To the Right, - - - - - - - - -	8 bars.
All:	Promenade as they are - - - - -	8 bars.

The preceding sixteen bars are performed four times to places.

All:	Chassez, - - - - - - - - - - - -	8 bars.
	Right and Left All Round, - - - -	16 bars.
Ladies:	Grand Chain, - - - - - - - - - -	8 bars.
All:	Promenade, - - - - - - - - - - -	8 bars.

Repeat, GENTLEMEN TO THE RIGHT.

THE LADIES' OWN QUADRILLE.

This quadrille is very appropriately named, as it affords the ladies an opportunity for choosing their gentlemen, and causes a great deal of amusement to all concerned. It is somewhat similar in design to the Cheat Quadrille; but the movements and combinations are more sociable in their nature, and form one of the most enjoyable quadrilles that have been invented.

FIRST FIGURE.

Head Couples:	Right and Left, - - - - - - - - -	8 bars.
	Balance and Turn Partners, - - - -	8 bars.
	Ladies' Chain, - - - - - - - - - -	8 bars.
	Promenade, - - - - - - - - - - -	8 bars.
Side Couples:	The same.	

SECOND FIGURE.

First Couple:	To the Right, Chassez Across, Bowing at each Crossing, - - - - - - - - -	8 bars.
	Right and Left, with same Couple, -	8 bars.
	Chassez, and Right and Left with next Couple, - - - - - - - - - - -	16 bars.
	The same with next Couple, and Turn to Places, - - - - - - - - - -	16 bars.

The same is done by each couple in succession.

THIRD FIGURE.

First Lady: Balance with Right Hand Gentleman, and Turn any Gentleman she chooses, 8 bars.
Balance with next Gentleman, etc., - 8 bars.
Balance with the other Gentlemen in turn, swinging any one she wishes, - 16 bars.

The other ladies do the same in succession.

FOURTH FIGURE.

First Lady: Turn Right Hand Gentleman, Right Hands, - - - - - - - - - - - - 4 bars.
Turn next Gentleman, Left Hands, - - 4 bars.
Turn next Gentleman, Right Hands, - 4 bars.
Turn her Partner, Left Hands, - - - 4 bars.
All: Promenade, - - - - - - - - - - - 8 bars.

Each lady the same in turn.

FIFTH FIGURE.

First Couple: Promenade Round to Place, Facing Outwards, the other Couples Forming in Column Behind Them, - - - - - - 8 bars.
All: Chassez Across and back, - - - - - - 8 bars.
Balance and Turn Partners to Places, 8 bars.
First Lady: Balance to Partner and Swing any Gentleman she chooses, - - - - - - - 8 bars.
Balance to the other Gentlemen in rotation, but each time swinging any one she wishes, - - - - - - - - - 24 bars.
Second Lady: The same, - - - - - - - - - - - 32 bars.

The same by the other ladies in turn afterwards.

All: Balance and Turn Partners to Places 8 bars.
Promenade, - - - - - - - - - - - 8 bars.

THE SURPRISE QUADRILLE.

FIRST FIGURE

First Lady:	Balance to Right Hand Couple,	4 bars.
	Three Hands Round,	4 bars.
The Three:	Balance to next Couple on Right,	4 bars.
	Five Hands Round,	4 bars.
The Five:	Balance to next Couple on Right,	4 bars.
	Seven Hands Round to Places,	4 bars.
All:	Balance and Turn Partners,	8 bars.

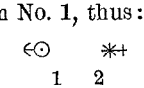
Each lady leads off in succession.

SECOND FIGURE.

Head Couples:	To the Right,	4 bars.
All:	Chassez, and Form into Lines,	4 bars.
	Half Right and Left in Line,	4 bars.
	Half Right and Left Across,	4 bars.
	Half Ladies' Chain in Line,	4 bars.
	Half Ladies' Chain Across,	4 bars.
	Forward and Back in Line,	4 bars.
	Forward and Turn Partners to Places,	4 bars.
Side Couples:	The same.	

In this figure, it is just possible that the terms "across" and "in line" may not be fully understood by the dancers.

HEAD COUPLES TO THE RIGHT brings the couples in the positions shown in Diagram No. 1, thus:



, A gentleman; , a lady; facing the way the pointers direct.

Diagram No. 1.

CHASSEZ.—Facing as in Diagram No. 1, the ladies *chassez* four steps to the left and back; the gentlemen, four steps to the right, behind the ladies, and back, *count eight.* At the end of the *chassez*, all turn, and face partners, as shown in Diagram No. 2:

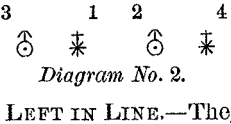


Diagram No. 2.

HALF RIGHT AND LEFT IN LINE.—They are now standing in two lines, and the *half right and left* movement is performed as they stand, *count eight;* at the end, all turn and face in the direction shown in Diagram No. 3:

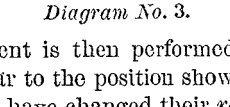


Diagram No. 3.

The same movement is then performed as they now stand, ending *in line,* similar to the position shown in Diagram No. 2; only the couples will have changed their *relative* positions.

The *half ladies' chain* in line and across, and the *forward and back* in line, are performed in the same manner as the *half right and left* movements just described.

THIRD FIGURE.

All:	Right and Left All Round,	16 bars.
	Bow to Corners, Bow to Partners,	8 bars.
	Right and Left All Round,	16 bars.
	Balance to Corners, Turn Partners,	8 bars.
Head Couples:	Forward to Centre;	
Side Couples:	Separate and Chassez to Head Couples' Places,	4 bars.
Head Couples:	Forward to Centre, Separate and Resume Places,	4 bars.
	Repeat the last eight bars to Places,	8 bars.

FOURTH FIGURE.

First Couple: Balance to Right Hand Couple, - - - 4 bars.
Four Hands Round, - - - - - - - - 4 bars.
Right and Left with next Couple, - - 8 bars.
Ladies' Chain with next Couple, - - 8 bars.
All: Balance and Turn Partners, - - - 8 bars.

The other couples repeat in turn.

FIFTH FIGURE.

First Couple: Forward and back, - - - - - - - 4 bars.
Cross Over, - - - - - - - - - - - 4 bars.
Two Ladies: Join Hands, Chassez Inside,
Two Gentlemen: Chassez Outside, - - - - 4 bars.
Two Gentlemen: Join Hands, Chassez Inside,
Two Ladies: Chassez Outside, - - - - 4 bars.
All: Balance and Turn Partners, - - - - 8 bars.
Ladies: To Centre and Back, - - - - - - - 4 bars.
To Centre again and stop, Gentlemen Join Hands Around the Ladies, - - 4 bars.
Balance and Turn Partners to Places, 8 bars.
Gentlemen: To Centre and Back, - - - - - - - 4 bars.
To Centre again and stop, - - - - - 4 bars.
Ladies: All quickly to Seats,

with music sufficient to allow the gentlemen to recover from their surprise.

WALTZ QUADRILLES.

In former years, when dancing was an art, the three sets of quadrilles (now known as the Plain Quadrille, the Lancers and the Caledonians), afforded ample opportunity for the dancers to display their grace and proficiency in executing the various steps of which each figure consisted; and it required a great deal of careful practice and stately deportment to perform them well. In later times, as step-dancing and graceful posturing became less practiced, modifications were devised to render the quadrille more sociable and amusing in its nature, and the Basket, Cheat, Jig, Nine-pin and other varieties were introduced. At the present day, the neat and graceful steps of the old square dances have almost entirely passed out of use, and the necessity for varying the monotonous routine of the old figures has greatly increased. Quite a number of new figures were consequently invented, which at last exhausted almost all the possible combinations that could be made. The next step taken was to vary the monotony by introducing the Waltz as a component part of each figure, forming a variety more especially pleasing by its novelty. The Waltz Quadrilles are founded more or less upon the original figures, adapted or altered to meet the necessities of the case, by the leading professors of the Terpsichorean art.

In order, however, to prevent otherwise inevitable confusion, the waltz movement of each figure must be danced around the outer edge of only that portion of the floor occupied by each set, following the exact track which would be used when *all promenade*, or *right and left all round*, the couples also must keep equal distances from each other, and so time their combined movements that each couple will be exactly where they started from at the end of the sixteen bars of music devoted to the waltz. No intrusion into other sets should be permitted, and no couple allowed to deviate from the regular track of their own set.

The change from the quadrille figures to the waltz move-

ment is always noted by three preparatory bars of music, which give ample time for each couple to get ready and start at the proper moment.

WALTZ QUADRILLE NO. 1.

The figures of the Waltz Quadrille are partly derived and modified from the First Set, or Plain Quadrille; and all the different movements of each figure that are here introduced will be found clearly explained in the corresponding figures, described and referred to in other parts of the book.

FIRST FIGURE.

Head Couples:	Right and Left,	8 bars.
All:	Waltz,	16 bars.
Head Couples:	Ladies' Chain,	8 bars.
All:	Waltz,	16 bars.
Side Couples:	The same.	

SECOND FIGURE.

Head Couples:	Forward Two,	16 bars.
All:	Waltz,	16 bars.
	REPEAT.	
Side Couples:	The same, twice.	

THIRD FIGURE.

Head Couples:	Forward Four,	4 bars.
	Forward again, Change Partners,	4 bars.
All:	Waltz,	16 bars.
	REPEAT.	
Side Couples:	The same, twice.	

FOURTH FIGURE.

All:	Join Hands, Forward and back, - -	4 bars.
	Turn Partners to Places, - - - - -	4 bars.
All:	Waltz, - - - - - - - - - - - - -	16 bars.

This is done four times.

FIFTH FIGURE.

All:	Right and Left Half Round, - - -	8 bars.
All:	Waltz, - - - - - - - - - - - - -	16 bars.
Head Couples:	Forward Two, - - - - - - - - - -	16 bars.
All:	Waltz, - - - - - - - - - - - - -	16 bars.
Side Couples:	The same.	
All:	At the Close, Salute, - - - - - -	8 bars.

The movements of "Forward Two" will be found in the second figure of the Plain Quadrille, page 31.

WALTZ QUADRILLE No. 2.

FIRST FIGURE.

Head Couples:	Right and Left, - - - - - - - -	8 bars.
	Balance, - - - - - - - - - - - -	8 bars.
	Ladies' Chain, - - - - - - - - -	8 bars.
All:	Waltz, - - - - - - - - - - - - -	16 bars.
	REPEAT.	
Side Couples:	The same, twice.	

SECOND FIGURE.

Head Couples:	Forward Two, - - - - - - - - - -	16 bars.
All:	Waltz, - - - - - - - - - - - - -	16 bars.
	REPEAT.	
Side Couples:	The same, twice.	

"Forward Two" is explained on page 31.

THIRD FIGURE.

Head Couples:	Right Hands Across, - - - - - - -	4 bars.
	Left Hands to Centre, - - - - - - -	4 bars.
	Balance in Centre, - - - - - - - -	4 bars.
	Half Promenade to Opposite Places, -	4 bars.
All:	Waltz, - - - - - - - - - - - - -	16 bars.
	REPEAT.	
Side Couples:	The same, twice.	

FOURTH FIGURE.

Head Couples:	Balance to the Right, - - - - - -	4 bars.
	Exchange Partners, Gentlemen lead New Partners to Places, - - - - - - - -	4 bars.
Ladies:	Grand Chain, - - - - - - - - - -	8 bars.
All:	Forward and back, - - - - - - - -	4 bars.
	Turn New Partners to Places, - - -	4 bars.
All:	Waltz, - - - - - - - - - - - - -	16 bars.
Head Couples:	Repeat, ending with Own Partners Again.	
Side Couples:	The same, twice.	

This figure is frequently performed somewhat differently. When the exchange of partners has been effected, instead of resuming positions in quadrille, the head couples remain facing their respective side couples, and a *Ladies' Chain* is made on each side of the quadrille by each two facing couples. There is no objection to this if there be plenty of room, but where the floor is well filled with sets, the space occupied by each set is necessarily limited, and it is better to execute a *Ladies' Grand Chain*, with the couples at their regular places.

FIFTH FIGURE.

All:	Right and Left Half Round, - - -	8 bars.
	Reverse to Places, - - - - - - -	8 bars.

Head Couples:	Forward and back,	4 bars.
	Forward and Salute,	4 bars.
All Ladies:	To the Right,	8 bars.
All:	Waltz,	16 bars.
Head Couples:	Repeat.	
Side Couples:	The same, twice, ending with Right and Left Half Round and Reverse to Places and Salute.	

THE GLIDE LANCERS.

The Glide, or Waltz Lancers, consist of the corresponding figures of the original set, somewhat curtailed to allow of the introduction, at intervals, of the waltz movement.

FIRST FIGURE.

Head Couples:	Forward and back,	4 bars.
	Forward and Turn Opposite Partners,	4 bars.
	Cross Over, First Couple Inside,	4 bars.
	Return, Second Couple Inside,	4 bars.
	Waltz,	16 bars.
All:	Balance at Corners,	8 bars.
Side Couples:	The same.	

SECOND FIGURE.

Head Couples:	Forward and back,	4 bars.
	Forward, Ladies Face Partners,	4 bars.
	Chassez, and Turn Partners to Places,	8 bars.
All:	Ladies to the Right,	8 bars.
	Waltz,	16 bars.
	REPEAT.	
Side Couples:	The same, twice.	

THIRD FIGURE.

Head Couples:
Forward and back, - - - - - - - 4 bars.
Forward and Salute, - - - - - - - 4 bars.
Waltz, - - - - - - - - - - - - 16 bars.
Ladies' Chain, - - - - - - - - - 8 bars.

REPEAT.

Side Couples: The same, twice.

FOURTH FIGURE.

Head Couples:
To the Right, Salute, - - - - - - 4 bars.
To the Left, Salute, - - - - - - - 4 bars.
Waltz, - - - - - - - - - - - - 16 bars.
Right and Left Across, - - - - - - 8 bars.

REPEAT.

Side Couples: The same, twice.

FIFTH FIGURE.

All: Right and Left All Round, - - - - 16 bars.
First Couple: Waltz, - - - - - - - - - - - - 8 bars.
All: Chassez Across, - - - - - - - - 8 bars.
First Couple: Promenade, - - - - - - - - - - 8 bars.
All: Forward and back, - - - - - - - 4 bars.
Forward again, Turn Partners to Places, - - - - - - - - - - - - 4 bars.

REPEAT.

Side Couples: The same, twice, ending with Right and Left All Round.

At the close of the waltz movements, all form in two lines; ladies in one line, gentlemen in the other, as in the fifth figure of the Lancers, page 51.

THE GLIDE CALEDONIANS.

FIRST FIGURE.

Head Couples: Right Hands Across, - - - - - - - - 8 bars.
Balance to Partners, - - - - - - - 8 bars.
All: Waltz, - - - - - - - - - - - - - - 16 bars.
REPEAT.
Side Couples: The same, twice.

SECOND FIGURE.

Head Couples: Forward and back, Forward and Salute, 8 bars.
All: Ladies to the Right, - - - - - - - 8 bars.
All: Waltz, - - - - - - - - - - - - - - 16 bars.
REPEAT.
Side Couples: The same, twice.

THIRD FIGURE.

Head Couples: Forward and back, and Dos à Dos, - 8 bars.
All: Balance at Corners, - - - - - - - - 8 bars.
Waltz, - - - - - - - - - - - - - - 16 bars.
REPEAT.
Side Couples: The same, twice.

LAST FIGURE.

First Couple: Promenade, - - - - - - - - - - 8 bars.
Four Ladies: Forward and back, - - - - - - - 4 bars.
Four Gentlemen: Forward and back, - - - - - - - 4 bars.
All: Balance to Partners, - - - - - - - 8 bars.
Waltz, - - - - - - - - - - - - - - 16 bars.
Second, Third and Fourth Couples: The same, in turn.

THE PARISIAN VARIETIES.

In the various Waltz or Glide Quadrilles, the leading feature is the introduction of a waltz movement in each figure. This Variety set of Quadrilles does not confine itself to the Waltz alone, but introduces also the Polka and Polka-Mazourka, affording a very pleasing contrast between the figures. The change in the time of the music will always prepare the dancers for the waltz or polka movement at the proper moment.

It must be borne in mind that in all quadrille music there are two counts in a bar; but in waltz and mazourka music there is only one beat to each bar.

FIRST FIGURE.

DIRECTIONS FOR CALLING.

First Couple:	Advance and Salute Right Side Couple,	2 bars.
	Back to Places, - - - - - - - - - -	2 bars.
	Advance and Salute Left Side Couple,	2 bars.
	Back to Places, - - - - - - - - - -	2 bars.
Head Couples:	Right and Left Across and back, - -	8 bars.
All:	Waltz, - - - - - - - - - - - - - -	16 bars.

Danced four times, each couple leading off in rotation.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

FIRST COUPLE ADVANCE to the side couple on right hand and salute, *count four;* backwards to places, *count four.* First couple advance to side couple on left hand, and salute, *count four;* backwards again to places, *count four.*

HEAD COUPLES RIGHT AND LEFT.—Cross over, touching right hands in passing, and partners swinging half round with left hands, *count eight.* Back again in the same manner to places, *count eight.*

ALL WALTZ.—The change of the music to waltz time will start this movement correctly; all waltz round the quadrille, arriving at their respective places again at the end of the sixteen bars.

The figure is repeated by the second, third, and fourth couples in turn.

SECOND FIGURE.

DIRECTIONS FOR CALLING.

First Gentleman and Opposite Lady:	Forward, - -	2 bars.
	Swing Half Round with Left Hands, Facing Partners, - - - - - - - - - -	2 bars.
	Chassez to the Right, - - - - - - - -	2 bars.
	Half Turn with Left Hands, - - - -	2 bars.
	The above eight bars repeated, - - - -	8 bars.
All:	Polka to the Right, - - - - - - - -	2 bars.
	Polka Step, to Centre and back, - - -	2 bars.
	The last four bars danced four times in all, requiring additional - - - - - - -	12 bars.

The whole figure is performed four times, commenced by each gentleman in succession.

DESCRIPTION OF THE FIGURE.

Eight bars of music are played for an introduction.

FIRST GENTLEMAN AND OPPOSITE LADY FORWARD; *count four.*

SWING HALF ROUND WITH LEFT HAND; *count four.* The partners are now facing one another.

CHASSEZ.—The four take four steps to the right; *count four.*

HALF TURN WITH LEFT HANDS.—Partners swing one another round in places, finishing so that the ladies of the head couples remain standing to the left of their gentleman partners, *count four.* The first gentleman and second lady repeat the whole figure, ending in their proper places, *counting sixteen.*

The music here changes to polka time.

ALL POLKA TO THE RIGHT.—Each couple turns with two polka steps to the right, and they occupy the former positions of their next right hand couples; *count four.*

ALL POLKA STEP TO CENTRE AND BACK.—Each couple make two steps to centre and back without turning, *count four.* These two last movements are performed four times, back to places, requiring *twenty-four additional counts.*

The second gentleman and opposite lady then take the lead and the whole figure is repeated; the third and fourth gentlemen each doing the same afterwards in succession.

THIRD FIGURE.

DIRECTIONS FOR CALLING.

First Gentleman	Leads Lady on his Left to Centre,	2 bars.
	Leads Opposite Lady to Centre, -	2 bars.
	Leads Lady on his Right to Centre,	2 bars.
	Lastly his own Partner to Centre,	2 bars.
Four Ladies:	Join Hands Around Gentleman, Swing to the Left, - - - -	4 bars.
Four Gentlemen:	Turn Partners to Places, - - - -	4 bars.
Four Couples:	To the Centre, - - - - - - - -	4 bars.
All:	Waltz to Places, - - - - - - -	4 bars.
Four Couples:	To Centre, - - - - - - - - - -	4 bars.
All:	Waltz to Places, - - - - - - - -	4 bars.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

FIRST GENTLEMAN LEADS LEFT HAND LADY TO CENTRE.—The first gentleman leads the lady standing at his left to the centre, using his left hand, and leaves her there; *count four.*

LEADS OPPOSITE LADY TO CENTRE.—He then goes to second lady, leads her to centre with his right hand, and leaves her there; *count four.*

LEADS LADY ON RIGHT TO CENTRE.—He next goes to the

lady on his right, leads her with his left hand to the centre, and leaves her there; *count four.*

LEADS HIS OWN PARTNER TO CENTRE.—Lastly he leads his own partner with his right hand to centre, and takes his position in their midst; *count four.*

FOUR LADIES JOIN HANDS.—The ladies join hands around first gentleman, and swing round to the left; *count eight.*

FOUR GENTLEMEN TURN PARTNERS.—The ladies release each other's hands, and the four gentlemen join right hands with partners and swing to places.

The music now changes to waltz time.

FOUR COUPLES TO THE CENTRE.—Each gentleman takes his partner's left hand in his right, turns half round and makes three waltz steps straight back to centre, drawing his partner closely after him; *count four.*

ALL WALTZ TO PLACES.—The four couples waltz back to places; *count four.*

The four couples again go to the centre in the same manner, and return, waltzing to places; *count eight.* This figure is performed four times, each gentleman leading the ladies to the centre in his turn.

FOURTH FIGURE.

DIRECTIONS FOR CALLING.

First Couple:	To Centre and Swing Half Round,	4 bars.
	Separate, Cross Right Hands with Side Couples, Turn to Left,	4 bars.
First Gentleman:	And Lady Forward and Back,	4 bars.
	Turn Left Hands to Places,	4 bars.
Head Couples:	Cross Over and Turn in Opposite Places,	4 bars.
Side Couples:	The same,	4 bars.
Head Couples:	The same to Places,	4 bars.
Side Couples:	The same,	4 bars.

The whole performed four times, each couple taking the lead successively.

DESCRIPTION OF THE FIGURE.

Eight bars of introductory music.

FIRST COUPLE TO CENTRE AND SWING.—The first couple make four steps to centre and swing half round with both hands, so that they stand with their backs to the second couple; *count four.*

FIRST COUPLE SEPARATE, CROSS RIGHT HANDS WITH SIDE COUPLES AND TURN TO LEFT.—The first gentleman goes to the left, and he crosses right hands with the side couple on *his* side; the lady goes to her right, and crosses right hands with the side couple on *her* side. These two triangles turn once round to the left; *count eight.*

FIRST GENTLEMAN AND LADY FORWARD AND BACK.—The two partners forming the first couple are standing on the sides, and from their position there, each advances four steps and back, *count eight.* They again advance, *count four*, and turn left hands to their regular places. The music now changes to a polka-mazourka.

HEAD COUPLES CROSS OVER.—The partners of each head couple face one another, and they cross over with three mazourka steps, the gentlemen with left foot forward, the ladies with right foot forward, each lady passing between the opposite couple, ending with one polka turn with partner to opposite places; *count four beats or bars.*

SIDE COUPLES perform the same movement, while the head couples remain standing; *count four.*

The head couples and the side couples repeat the same movement, each in turn, back to places; *count eight.*

The entire figure is performed four times, each couple leading off successively.

FIFTH FIGURE.

DIRECTIONS FOR CALLING.

First Gentleman and Opposite Lady: Forward and back, 4 bars.
Head Couples: Salute and Separate to Sides, - - - 4 bars.

All	Forward and back, - - - - - - - -	4 bars.
	Forward and Form a Star, - - - - -	2 bars.
	Balance, - - - - - - - - - - -	2 bars.
Gentlemen:	Forward to next Ladies and Balance,	4 bars.
	Forward to next Ladies and Balance,	4 bars.
	Repeat twice, - - - - - - - - - -	8 bars.
All:	Waltz Round, - - - - - - - - -	16 bars.

This is performed four times, each gentleman and opposite lady leading off in rotation.

DESCRIPTION OF THE FIGURE.

Eight bars of music for introduction.

FIRST GENTLEMAN AND VIS-À-VIS FORWARD AND BACK.—*Count eight.*

HEAD COUPLES SALUTE AND SEPARATE TO SIDES.—They bow to partners and then separate to form two lines with the side couples; *count eight.*

ALL FORWARD AND BACK.—The two lines approach each other four steps and back the same; *count eight.*

ALL FORWARD AND FORM A STAR.—They all take four steps forward again, the four ladies cross right hands in the centre, joining left hands with their partners; *count eight.*

The music now changes to a waltz.

ALL BALANCE, making two waltz steps, the ladies commencing with the right foot, the gentlemen with the left; *count two.*

GENTLEMEN FORWARD TO NEXT LADIES.—The gentlemen make two waltz steps forward, giving left hands to the ladies next in front; *count two.* The two balance steps and the gentlemen two steps forward are performed four times, and occupy *sixteen counts* or bars in all.

ALL WALTZ, round the quadrille, ending with each couple in its proper place.

The entire figure is done four times, the first, second, third and fourth gentlemen leading off in succession with their opposite ladies.

Lastly, ALL SALUTE.

THE LONDON POLKA QUADRILLE.

FIRST FIGURE.

Head Couples:

Forward and back, - - - - - - - - 4 bars.
Forward, Change Partners and back, 4 bars.
Polka, Once Round Inside Quadrille, - 8 bars.
Balance at Places, Turn Right Hands Half Round, - - - - - - - - - 4 bars.
Balance again, Left Hands Half Round, 4 bars.
Half Promenade, ending with Half Turn, - - - - - - - - - - - 4 bars.
Half Promenade back again, - - - - 4 bars.

REPEAT.

Side Couples: The same, twice.

SECOND FIGURE.

First Couple: Polka Four Turns, ending in Front of Opposite Couple, - - - - - - - - 8 bars.

Gentlemen: Swing Opposite Ladies, Right Hands Round, - - - - - - - - - - - 4 bars.
Reverse, Left Hands Round, - - - - 4 bars.

First Couple: Polka back to Places, - - - - - - 8 bars.

Each Couple, the same.

THIRD FIGURE.

First Couple: Polka Four Turns, ending in Front of Right Hand Couple, - - - - - 8 bars.
Cross Right Hands Round, - - - - 4 bars.
Cross Left Hands back again, - - - 4 bars.
Polka Four Turns to Places, - - - - 8 bars.

Head Couples: Half Promenade, - - - - - - - - 4 bars.

Head Couples: Polka Two Turns to Places, - - - - 4 bars.
Each Couple, the same in turn.

FOURTH FIGURE.

First Couple: Polka Four Turns Round to the Right, ending in Places, - - - - - - - - 8 bars.
All: Join Hands, Ladies to the Right, four times, - - - - - - - - - - - - 8 bars.

In executing this movement, after joining hands, each lady releases both hands, makes a polka turn *alone* to the right, passing in front of the gentleman who was on her right, falls in the circle again on *his* right, and all join hands again. This being done four times in succession, brings the ladies to their original positions.

All the Couples: Polka Round and to Places again, - - 8 bars.
Second Couple: Repeat, the Gentlemen going four times to the Right.
Side Couples: The same, in turn.

FIFTH FIGURE.

All: Hands All Around, - - - - - - - - 8 bars.
Balance to Partners and Turn, - - - 8 bars.
First Lady: Cross Over Four Polka Steps Backwards, the Gentleman following facing her, 4 bars.
First Gentleman: Four Polka Steps Backwards, the Lady following him, - - - - - - - - - 4 bars.

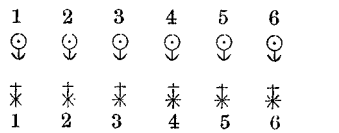
When the first lady starts backwards and forwards, she commences each time with the right foot; the gentleman commences each time with the left foot.

First Couple: Polka Four Turns Round, - - - - 8 bars.

This figure *is* performed by each couple in succession.

CONTRA DANCES.

This is a class of dances which derives its name from the manner in which the dancers are arranged. In the Quadrille, partners stand side by side, each couple forming the side of a quadrilateral figure or square. In the Contra Dances the partners of each couple stand opposite to and facing each other, the couples collectively forming two parallel lines.



, A gentleman; , a lady; facing the way the pointers direct.

Dancing is essentially French in its derivation and nature; and the French names and technical phrases will continue to cling to the figures and movements used in dancing. The French Contre-Danse became corrupted into the English Country Dance, with that characteristic facility that the English have of calling and spelling foreign words to suit themselves. If the name be Anglicised at all, it would be Contra Dance, as adopted at the head of this chapter.

The variety of Contra Dances actually in use in the present day is very small; and it has been deemed advisable to incorporate under that head, such other dances as are, properly speaking, neither quadrilles nor round dances, but assimilate in their arrangements more nearly to the Contra Dance than to any other.

THE VIRGINIA REEL.

The Virginia Reel is the same lively dance that is known in England by the name of "Sir Roger de Coverley."

The couples form in two lines down the middle of the room, all the gentlemen on one side, and all the ladies on the other, partners facing each other (as seen in diagram, page 92), the gentleman and lady of the head couple standing at the end of their respective lines at the top of the room. The couples, for the sake of description, may be numerically designated, *first*, *second*, *third*, and so on (in their order as they stand), to the *last* couple; the *top* or *bottom* couple being that couple which happens during the dance to occupy the position at top or bottom of the lines. Each couple in turn becomes top couple and bottom couple at least once during the progress of the dance.

DIRECTIONS FOR CALLING.

First Gentleman:	And Last Lady, Forward and back,	4 bars.
First Lady:	And Last Gentleman, the same, - -	4 bars.
First Gentleman:	And Last Lady, Swing Right Hands,	4 bars.
First Lady:	And Last Gentleman, the same, - -	4 bars.
First Gentleman:	And Last Lady, Swing Left Hands, -	4 bars.
First Lady:	And Last Gentleman, the same, - -	4 bars.
First Gentleman:	And Last Lady, Swing Both Hands,	4 bars.
First Lady:	And Last Gentleman, the same, - -	4 bars.
First Gentleman:	And Last Lady, Dos à Dos, - - - -	4 bars.
First Lady:	And Last Gentleman, the same, - -	4 bars.
First Couple:	Turn Right Hands, - - - - - - - -	2 bars.
	Separate and Turn Second Couple, Left	2 bars.
	Hands, - - - - - - - - - - -	2 bars.
	Turn Right Hands, - - - - - - -	2 bars.
	Separate and Turn Third Couple, Left	
	Hands, - - - - - - - - - - -	2 bars.
	And so on to bottom.	
	Join hands and back to places at top.	
All:	Gentlemen to Left, Ladies to Right, March Down Outside, and Up the Middle.	
Head Couple:	Down the Middle to Bottom.	

DESCRIPTION OF THE FIGURE.

The step used is an easy swing trot, and in exact time, commencing with the music.

FIRST GENTLEMAN AND LAST LADY, FORWARD AND BACK.—At the commencement the first and last couples are top and bottom. The first gentleman and last lady take four steps towards each other, and back, without turning; *count eight.*

FIRST LADY AND LAST GENTLEMAN.—The same; *count eight.*

FIRST GENTLEMAN AND LAST LADY SWING RIGHT HANDS.—They dance up to meet one another, join right hands, swing half round and straight back to places; *count eight.*

FIRST LADY AND OPPOSITE GENTLEMAN.—The same; *count eight.*

FIRST GENTLEMAN AND LAST LADY SWING LEFT HANDS.—The same movement as the last reversed; *count eight.* The other opposites do the same; *count eight.*

FIRST GENTLEMAN AND LAST LADY SWING BOTH HANDS.—They meet in the middle as before, and swing half round to the left, holding both hands, and back to places; *count eight.*

The other opposites do the same; *count eight.*

FIRST GENTLEMAN AND LAST LADY DOS-À-DOS.—They advance to middle, pass each other on right hands, round each other to the right, back to back, without turning, and back, passing to left of each other to places; *count eight.*

The other opposites do the same.

It would be well to remark here, that if the set consists of a large number of couples, and is therefore long, each pair of dancers may find some difficulty in traversing half way up and back in only *eight counts.* If this should be the case, the other pair of opposites must commence to move *on time,* avoiding collision with the dancers who are behind time on their way back to their places.

FIRST COUPLE TURN RIGHT HANDS.—The first gentleman and his partner join right hands across the head of lines, turn fully once round, and drop right hands; *count four.*

SEPARATE, AND TURN SECOND COUPLE, LEFT HANDS.—The gentleman joins left hands with second lady, and swings her half round; at the same time the first lady joins left hands with second gentleman and swings half round; the first gentleman and his partner meet face to face; *count four.*

The first couple repeat these two movements with each other and each succeeding couple, until they reach the bottom. There the first couple join hands and dance up the middle to their former places at top. The gentlemen march to the left, all in line; the ladies to the right, and come up the middle again to places. The top couple dance down the middle to bottom, and become the bottom couple, the second couple at top. Formerly, after the march in two lines, when the first gentleman met his partner, instead of leading her up the middle, he joined hands with her, raised their arms, and allowed all the other couples to pass under them in rotation. This left them at the bottom of the lines. Top and bottom couples begin the figure all over again, the dance continuing until the first couple have got back once more to the top.

POP GOES THE WEASEL.

The name of this figure very naturally and correctly suggests a lively movement, and very scant time for confidential conversation. It is performed in the same position as a contra dance, the gentlemen in one line and the ladies in another line opposite, partners facing each other (see diagram, page 92), and is danced to the tune from which it derives its name. The music itself suggests the step used throughout the figure, which is an easy swinging trot, not violent, but decidedly meaning business.

DIRECTIONS FOR CALLING.

Head Couple:	Down the Middle and back, - - - -	8 bars.
	Down Outside and back, - - - - -	8 bars.
	Right Hands Across with Second Lady,	8 bars.
	Three Left Hands Across, Second Lady Under, - - - - - - - - - -	8 bars.

Head Couples: Right Hands Across with Second Gentleman, - - - - - - - - - - - 8 bars.
Three Left Hands Across, Second Gentleman Under, - - - - - - - - - 8 bars.

The head couple repeat the figure, with each couple in succession.

DESCRIPTION OF THE FIGURE.

Commence with the music, and great care should be taken throughout, that each movement begins and ends in exact time with the music.

HEAD COUPLE down the middle, *count eight* (*exactly*); back again to place; *count eight.*

DOWN THE OUTSIDE.—The gentleman turns to the left, and the lady to the right, outside their respective lines, *count eight;* back again to places, *count eight.*

RIGHT HANDS ACROSS WITH SECOND LADY.—Head couple and second lady cross right hands, and swing to the left; *count eight.*

LEFT HANDS ACROSS.—The three drop right hands, turn, cross left hands and swing to the right; *count four.* The second lady passes quickly under the raised hands of the second couple to her place; all sing "Pop Goes the Weasel"; *count four.*

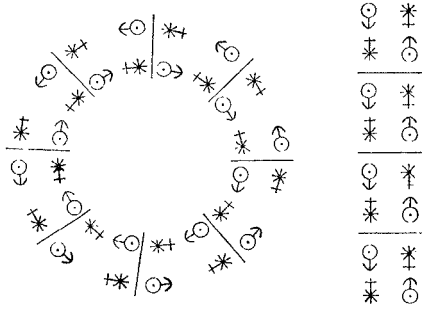
RIGHT HANDS ACROSS WITH SECOND GENTLEMAN.—The head couple cross right hands with next gentleman, and swing round to the left, *count eight;* change hands, and swing left hands round to the right, *count four.* Gentleman passes under the arms of head couple, "Pop Goes the Weasel," *count four.* As soon as a couple has been "popped," the gentleman and lady move up a step on their respective lines, so as to leave a gap between them and the next couple. The head couple repeat the whole figure, turning and "popping" the third couple, and so each couple in succession, until they arrive at the bottom of the lines. As soon as the head couple has finished with the third couple, the second couple (now at the

head of the lines) should also commence, and so keep as many couples in motion as can be done without mutual interference.

This is one of the dances that always ends when the music stops.

SPANISH DANCE.

The dance can be performed by any even number of couples. The best arrangement is to place the couples in a complete circle, each alternate couple facing the opposite way to the rest. This produces a series of squares or sets, each consisting of two couples facing one another. These sets may also be arranged in a straight line. In the diagram a few couples have been



, A gentleman; , a lady; facing the way the pointers direct.

arranged in the position in which they should stand, each set of two couples occupying a space between the dividing lines. The same movements are executed in all the sets at once, so that the description in one serves for all.

One set consists, then, of two couples, standing facing one another, the first gentleman and first lady constituting the first couple; the second gentleman and second lady, the second couple. The square has four sides—two opposite two—the two opposite sides now occupied by the couples will be designated the *ends;* the two other opposite sides will be called the *sides.*

In counting waltz music, each bar or measure contains three

counts or beats, and is, therefore, entirely different from quadrille time, which consists of two counts to the bar.

DIRECTIONS FOR CALLING.

Two Couples:	Forward Four,	2 bars.
	Change Partners,	2 bars.
	Forward Four,	2 bars.
	Change Partners,	2 bars.
	Repeat,	8 bars.
	Cross Right Hands,	4 bars.
	Cross Left Hands,	4 bars.
All:	Waltz,	8 bars.

DESCRIPTION OF THE FIGURE.

The music is in waltz time, with three beats or counts in each bar.

FORWARD FOUR.—Each gentleman takes partner's right hand in his right; forward one step, raising joined hands in front, *count three;* one step back again, lowering hands, *count three.*

CHANGE PARTNERS.—Couples forward one step again as before, *count three;* the gentlemen remain, the ladies cross over, placing left hands in opposite gentlemen's right hands, *count three.* The new partners turn partly round so as to occupy the *sides* of the square.

FORWARD FOUR, AND CHANGE PARTNERS, repeated, bringing partners together again, but occupying opposite *ends* of square; *count twelve,* or four bars of the music. The same movement (*of twelve counts*) is repeated twice more, and all are in first positions.

CROSS RIGHT HANDS.—The two ladies and two gentlemen cross right hands and swing round; *count twelve.*

CROSS LEFT HANDS.—All turn, cross left hands, and swing back again; *count twelve.*

ALL WALTZ.—Each couple waltzes around in its own set or square once, and another half turn into the next set, one couple going into the next set ahead, the other couple into the

next set behind, so that new couples meet to form new sets.

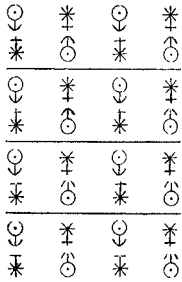
This occupies eight bars of the music.

The whole is performed by the new sets, and is repeated as long as the music continues.

It will be plain that if the sets are arranged in a circle they will always be complete; whereas, if they are in a straight line there will be an odd couple left at each end every alternate figure, who will have to stand still and wait during an entire figure, until another couple joins them to form a perfect set.

LA TEMPÊTE.

This dance requires a considerable number of couples to render it interesting and effective. It is somewhat similar in plan to the Spanish Dance, but with Quadrille figures and music.



, A gentleman; , A lady, facing the way the pointers direct.

The couples are arranged in consecutive sets, two couples facing two other couples in each set, in the same manner as the head couples of a double quadrille, without any sides. In other words, place two couples in line at the top, facing down the room; two more couples in line opposite, and facing the first two; two more in line back to back with the preceding; two more facing these last, and so on, each four successive facing couples forming a set. By the diagram it will be seen that the arrangement of the sets is the same as in the Spanish Dance, each set containing *four* couples instead of *two*.

The music is in 2-4 time, and the same figure is danced in all the sets at the same time.

EXPLANATION OF THE FIGURE.

Four Couples:

All Forward, Four Hands Joined in Line and back, twice, - - - - - - - - - 8 bars.
All Chassez Across, Right Hand Couples in Front, - - - - - - - - - - - - 8 bars.
All Forward and back twice, - - - 8 bars.
Cross Right Hands and Round, - - - 4 bars.
Cross Left Hands and back, - - - - 4 bars.

In the preceding eight bars the two persons in the middle of each line cross hands, forming a moulinet of four. The remaining lady, at the end of each line, crosses hands with the opposite gentleman, each forming the half of a moulinet, so that in each set there are three distinct combinations performing the same movements, independently of each other.

Hands Round to the Left, - - - - - 4 bars.
Back again to the Right, - - - - - - 4 bars.

The middle four and the end pairs, still independent of one another.

All:

Forward and back, - - - - - - - - 4 bars.
Forward again, and through to next Set, 4 bars.

In passing through, the head couples raise their joined hands, and the opposite couples pass under them.

In this way, after every figure, each set is composed of different opposite couples, the head couples passing down the sets one by one, while the bottom couples pass upwards.

After the first, or any odd number of figures, there will be two couples at each end without any opposites; they must face round in line and wait until the conclusion of the next figure brings them into action again. The dance may be continued as long as agreeable.

THE SICILIAN CIRCLE.

In this dance the disposition of the couples and sets is exactly the same as for the Spanish Dance (see diagram on page 97); the figure is that of the first figure of the Plain Quadrille, the couples changing their location at the end of each repetition of the figure, as in the Spanish Dance.

Music in 2–4 time.

EXPLANATION OF THE FIGURE.

Two Couples:	Right and Left Across, - - - - - - -	4 bars.
	Back Again, - - - - - - - - - - -	4 bars.
	Balance and Turn Partners, - - - -	8 bars.
	Ladies' Chain, - - - - - - - - - - -	8 bars.
	Forward and back, - - - - - - - - -	4 bars.
	Forward and through to next Set, - - -	4 bars.

The change of sets is thus made in the same manner as in La Tempête. If preferred, however, the last eight bars may be danced in couples to polka step, once and a half times round, bringing each couple into contiguous sets, as in the Spanish Dance; if the polka plan be adopted, couples must strictly confine themselves to the limits of their *set*, or the whole will be thrown into irremediable confusion.

ROUND DANCES.

Round Dances may be said to date from the Waltz and Galop of old times. They have gradually grown in favor as each of the numerous new steps and figures was introduced to public notice. At the present time there is a strong tendency to supersede more elaborate and energetic movements by a nearer approach to the characteristic, easy, gliding motion of the modern waltz; and in consequence, the polka and other steps of a similar nature have gradually been losing favor. This assimilating tendency, however, is not without its drawbacks, as many waltzers will be found, for instance, who are virtually executing (perhaps unconsciously) the step of the Redowa Waltz instead of the Glide. In the description of the various Round Dances, the distinctive features of each have been assiduously preserved; and any variations that may occur carefully and separately noted. Similarities will be found, in some instances, to exist, as far as the details of the steps are concerned, but having a different effect imparted to them by a change in accentuation. It is exceedingly difficult to give a written analysis of a complicated step in such a manner that a learner can instantly comprehend it; an earnest, and it is believed a successful attempt, has been made to render the explanations clear and easy of comprehension, but they must be implicitly followed by the learner, step by step, and the book in his hand.

HINTS ON ROUND DANCING.

Preliminary to engaging in the dance, the gentleman takes position in front of his partner, a little to her right, his right arm encircles her waist, and he holds her right hand with his left, raising it nearly to the height of the waist, and extending it naturally; his left arm should be slightly bent, his elbow detached about six inches from the body.

The lady should rest her left hand lightly and gracefully upon the right shoulder of the gentleman, and her right arm should be extended nearly straight.

Both dancers should turn their heads slightly to the left, the gentleman looking over the lady's right shoulder, and the lady over the gentleman's right shoulder, and that position should be maintained throughout the dance, easily, and without any appearance of constraint.

The gentleman should preserve a proper distance between himself and partner. If he draw the lady too close he impedes the freedom of her action; and if, on the other hand, he maintains too great a distance, he cannot support her with sufficient steadiness. The lady should be careful not to lean too heavily upon the gentleman.

It is the duty of the gentleman to guide the lady; he is the pilot, and is responsible for any disaster that may occur from contact with other couples. The slightest movement of the left hand will indicate a change of direction, and hint to his partner which way he desires to turn.

The lady should invariably abandon herself to the guidance of her partner, and obey the slightest motion indicating a change of direction; for the success of the dance mainly depends upon the partners moving in perfect concert. With fine dancers this seems almost like intuition.

The gentleman should endeavor to vary the direction of the dance as much as possible, going forward and backward, turning to the right, and reversing to the left, in unceasing succession, giving variety to what would otherwise be very tame and monotonous.

The lightness and elasticity which are the peculiar excellence of successful waltzers can only be acquired by continual practice; but by shunning, as much as possible, the appearance of laborious effort, the student will more rapidly attain the proficiency which he desires.

One of the leading qualifications of a good dancer, and which can also only be attained by practice, is not only to comprehend and execute every step with precision, but to be able to adapt his steps and movements to conform with a partner who may not be absolutely correct in those points.

The description of the following round dances has reference to the gentleman standing with his left foot extended in the third position, the lady being in the same position, right foot in front.

THE POLKA.

MUSIC IN 2-4 TIME.

In about the year 1840, London and Paris were fairly taken by storm by the introduction of this Hungarian dance. It must be recollected that in those days about the only round dances in vogue were the (now old style) Waltz and the Galopade, now known as the Galop. The former was danced with great rapidity and always in one direction; the latter had none of the *abandon* of the modern Galop. The times were then ripe for something new in the way of a round dance, and the Polka was just what was wanted. At first it was danced on the stage, but in a very short time it was the rage in every *salon*, public and private. Everywhere in London was heard, to the tune of a polka melody:

"'Tis sweet, on summer eve, to rove
By the banks of the river Tolka;
But the joys of life but little prove,
Unless you can dance the Polka.
Oh! won't you dance the Polka?
Oh! can't you dance the Polka?
The joys of earth are little worth
Unless you dance the Polka."

GENTLEMAN.

The left foot must be raised to the side of the right ankle.

1. Spring on the right foot, and at the same time slide the left foot forwards; *count one.*

2. Draw the right foot up close behind the left, in the third position; *count two.*

3. Slide the left foot forward; *count three.*

4. Spring on the left foot, and at the same time turn half round, bringing the right foot behind, raised from the floor, and close to the ankle of the left; *count four.*

Recommence with the right foot; using each foot alternately to begin the step.

When dancing forward or backward, use only three counts, and pause for the fourth.

LADY.

Same as the gentleman, except the feet are reversed, she starting with the right foot instead of the left.

THE REVERSE.

It must be remembered that a complete revolution requires two polka steps, one with the left foot first, and the other with the right foot first, ending with the weight on the right foot. The reverse movement is the same step as the other, except that in *starting* on each revolution, the gentleman steps *back* with the left foot, drawing his partner round, right foot first, in the same direction as his left foot is going. The entire movement either way is facilitated by bending the head slightly in the direction of the outstepping foot, left and right, alternately.

THE POLKA REDOWA.

MUSIC IN 3-4 TIME.

The Polka Redowa is almost identical with the Polka, differing only in accentuation, the first three movements being the same as the latter dance, the fourth interval being omitted, counting for the absent movement. It is the Polka step to the time of the Redowa.

GENTLEMAN.

1. Raise the left foot a little behind the right, spring lightly on the right foot, at the same time gliding the left foot forward; *count one.*

2. Bring the right foot up to the left in the third position, at the same time raising the left foot a little from the floor, and extending it in front; *count two.*

3. Fall on the left foot, and raise the right foot behind; *count three.*

Spring on the left foot, and recommence with the right foot in the same manner, springing on the left, and gliding with the right.

The *reverse* is made without any change of the step, the same as in the Polka.

LADY.

The lady dances with the right foot forward at the same time the gentleman dances with the left, and *vice versa*, using the same steps as the gentleman, but with the opposite foot first.

THE REDOWA.

MUSIC IN 3-4 TIME.

The Redowa is, when correctly danced, the most fascinating of the waltz movements. To the novice, it appears on first trial one of the most difficult steps to execute, but the moment it is mastered, he exclaims, "Why, this is just the easiest thing in the world!" and he is right, as far as its practical execution goes, but it is not nearly as easy to explain it as it is to dance it. When the Redowa first appeared it was confined to mazourka music, but it may be, and now generally is, danced to waltz music. The step is identical with the *Pas de Basque*, a great favorite with our forefathers as a balance step.

GENTLEMAN.

Take the third position.

1. Stand with the weight on the right foot, spring on the right foot, and at the same time take a gliding step with the left, in front of your partner (fourth position), ending with the weight on the left foot; *count one.*

2. Bring the right foot behind the left, raising the left foot a little from the floor, slightly turning to the left; *count two.*

3. Bring the left foot (same time turning quarter round to the right), behind the right in third position, the weight resting on the left foot, and the right slightly raised from the floor; *count three.*

4. Spring on the left, and at the same time take a gliding step with the right foot, *backwards to the right.* (This movement brings the gentleman's right foot between those of his partner); *count four.*

5. Bring the left heel in front of the ball of the right foot, still turning to the right; *count five.*

6. Bring the right foot up close to left foot, completing the full turn to the right; *count six.*

In completing the step the heel of the left foot should be slightly raised, the toes lightly touching the floor, ready to begin as described in No. 1.

It will be noticed that in the first three *counts* (*one, two, three*) the dancer turns half round, and in the next three *counts* (*four, five, six*) he completes the circle.

In order to preserve the distinctive character of the Redowa, it is of the utmost importance to accent or mark the first and third beats of the bar; the second beat is silent.

The *reverse* is made in the same way as in the Redowa Waltz.

LADY.

The lady commences with the right foot the same time as the gentleman, and executes the divisions *four, five, six,* while the gentleman is executing *one, two, three;* while he performs *three, four, five,* she continues with *one, two, three,* and so on.

THE REDOWA WALTZ.

MUSIC IN 3-4 TIME.

This is the Redowa step, danced to waltz time, omitting the characteristic hop at the commencement of the step. The hop or spring becomes the third movement, instead of being a preliminary portion only of the first part of the step.

GENTLEMAN.

1. Begin with the knees bent, glide the left foot forward, the left foot receiving the weight of the body at the end of the glide; *count one.*

2. Bring the right foot partially behind the left, straightening the knees and weighting the body on the right; *count two.*

3. Place the left foot behind the right; and, with a spring, change the weight from right to left; *count three.*

Repeat the three movements, gliding the right foot forward, and using the right foot for the left and *vice versa*, thus:

4. Glide the right foot forward, and bear upon it; *count four.*

5. Bring left foot behind the right, bearing on the right; *count five.*

6. Place right foot behind the left, and spring the weight from left to right; *count six.*

LADY.

The lady dances with the right foot forward when the gentleman dances with his left, and *vice versa*, using the same steps as the gentleman, but with the opposite foot first.

THE REVERSE.

To make the reverse in this dance there is no change of the step necessary. When the reverse movement is desired the gentleman steps back with the right foot (one bar), the lady advancing, and then proceeds in the opposite direction, being careful to throw the right shoulder well forward at each revolution. When the change is to be made back to the right, turn, make the preliminary step backward with the left foot (one bar), and throw forward the left shoulder.

THE POLKA MAZOURKA.

MUSIC IN 3-4 TIME.

Some years ago this waltz obtained a marked degree of popularity. It is a pleasing dance for those who enjoy subdued motion, but it was supplanted in popular favor by a prevailing taste for something fast. The returning desire for greater repose of movement may again restore it as a favorite in the *salon*, and it is to be hoped that it may soon supersede the dizzy whirl of some of its more rapid rivals. The dance consists of

a combination of the mazourka and the polka, one step of each, counting three to each step. The first three counts being the mazourka, and the last three counts the polka step.

GENTLEMAN.

Commence in the third position, resting on the right foot with the left heel slightly raised, toe pointing downward.

1. Slide the left foot forward to the left; *count one.*

2. Bring the right foot up to the left; at the same time raise the left foot, extending it, pointing the foot down; *count two.*

3. Bring the left foot back, close to the right, at the same time springing on the right without touching the left on the floor; *count three.*

4. Slide the left foot forward; *count four.*

5. Bring the right foot up to where the left foot was, raising the left foot *in front; count five.*

6. Fall on the left foot, raising the right foot behind, at the same time turning half round; *count six.*

Then commence with the right foot instead of the left, as in No. 1, and so on, the mazourka part being executed forward without turning; then turn half round with the Polka Redowa step; repeat, and you make the whole round.

To make the *reverse*—follow the directions given for the Redowa Waltz.

LADY.

The lady proceeds in the same manner, except that she reverses the feet, starting with the right foot instead of the left.

THE OLD STYLE PLAIN WALTZ.

MUSIC IN 3-4 TIME.

The simple, original waltz is the foundation of all the round dances in waltz time, and its elementary movements can be traced in each of the newer and in some points more attractive round dances. This is the only reason we give it so prominent a place here, as it has virtually outgrown its usefulness, and

been supplanted by the easier and more sociable waltz movements of later date.

The step of this waltz is the result of the natural effort which two persons combined would make to revolve around each other and at the same time progressively round the room. There is nothing arbitrary or fancy in the waltz step of our ancestors; in fact, the same result cannot be so easily attained by any other movements of the feet; and it is one of those simple things that are easy to understand or imitate, and yet difficult to impart by a written explanation.

GENTLEMAN.

1. Slide left foot diagonally forward, to the left (fourth position) in front of partner, *throwing the right shoulder* back; *count one.*

2. Slide the right foot in the same direction, behind the left, right toe to left heel, slightly turning to the right; *count two.*

3. Still turning, bring left foot behind the right in the third position; *count three.*

4. Slide right foot forward, fourth position, between partner's feet, throwing the right shoulder back; *count four.*

5. Slide left foot forward, still turning to the right; *count five.*

6. Turn on both feet, bringing right foot in front, to third position; *count six.*

LADY.

The lady performs the same movements, commencing with *four, five, six,* while the gentleman is executing *one, two, three,* and continuing with *one, two, three,* while he executes *four, five, six,* and so on, alternately.

THE MODERN PLAIN WALTZ.

LA VALSE À TROIS TEMPS.

Music in 3-4 Time.

Our grandfathers and their stately partners used to waltz around each other almost on a pivot, as it were, and they need-

ed only two bars, or six beats, to perform a complete revolution; this method of rapid gyration unceasingly in one direction induced giddiness and fatigue in a very short time. In the modern style of waltzing the steps are more open and extended, and four bars or twelve beats may be occupied in completing one entire turn; this renders it equally easy to turn forwards or reverse, or, in fact, in any direction that the fancy may suggest, or circumstances (a crowded room, for instance) may demand; and the movement becomes easy, undulating, and, if well danced, graceful in the extreme.

The main distinction between the old and new style may be concisely summed up as follows: In the old style, the slide of the left foot in beat *one*, and the right in beat *four*, is sideways and partially turning at the same time; in the new style, the glide of the left foot in beat *one* is exactly backward, and that of the right in beat *four* is exactly forward in a straight line, without a "shadow of turning," the turn being confined *solely* to beats *two*, *three*, and *five*, *six*.

GENTLEMAN.

Take the third position, right foot in front.

1. Glide the left foot directly backward about twelve inches (fourth position); *count one.*

2. Pass the right foot two or three inches behind the left heel, at the same time turning on the ball of each foot; *count two.*

3. Complete the turn by bringing the right foot front in the third position; *count three.*

4. Glide the right foot *directly* forward about twelve inches (fourth position); *count four.*

5. Advance the left foot about six inches in front of the right, at the same time turning on the ball of each foot; *count five.*

6. Complete the turn by bringing the right foot in front in the third position; *count six.*

LADY.

The lady commences at No. 4, continuing thus: 4, 5, 6, 1, 2, 3, without changing. The gentleman executing 1, 2, 3, while the lady executes 4, 5, 6; this continues without variation throughout the waltz.

THE REVERSE OR CHANGE TO THE LEFT.

The movement in the reverse direction is effected by substituting the left foot for the right foot in the foregoing explanation. The left foot is glided directly forward at 4 (instead of the right); and the right foot glides directly backward at 1 (instead of the left). The steps corresponding with 2 and 5 are relatively the same, and the turn on 3 and 6 is in the opposite or reverse direction. It is easiest to change from the forward (or turn to the right) to the reverse when the gentleman is going to *count four*. Thus:

GENTLEMAN.

1. Glide the left foot directly forward; *count one.*
2. Advance the right foot six inches in front of the left, at the same time turning on the ball of each foot toward the left hand; *count two.*
3. Complete the turn to the left, by bringing the left foot in front in the third position; *count three.*
4. Glide the right foot backward; *count four.*
5. Pass the left behind the right, at the same time turning towards the left hand, on the ball of the feet; *count five.*
6. Complete the turn to the left, by bringing the left foot front in the third position; *count six.*

LADY.

It seems almost needless to say that the lady accommodates herself to her partner by executing 4, 5, 6, of the above, while the gentleman performs 1, 2, 3, and so on until the turn to the left or regular direction is again resumed.

THE GLIDE WALTZ.

MUSIC IN 3-4 TIME.

This waltz particularly commends itself on account of its easy and graceful movement, and its entire freedom from all apparent physical effort. With the exception of the bending

motion it is identical with the plain waltz, which has outlived all attempts to improve upon it.

GENTLEMAN.

1. Glide backward with the left foot, one step, bending both knees; *count one.*

2. Draw the right foot back about six inches beyond the left, at the same time straightening the knees, by slightly rising on the toes, and turn nearly half round to the right (the way of the clock), by throwing the right shoulder back; *count two.*

3. Complete the half turn by bringing the left heel up to the right, settling down on both; *count three.*

4. Glide the right foot directly *forward,* bending both knees; *count four.*

5. Advance the left foot directly in front of the right (fourth position), and straighten both knees by slightly rising on the toes; at the same time turn half round; *count five.*

6. Complete the half turn by bringing the right heel up to the left, and settling down on both.

LADY.

The lady commences at No. 4, right foot forward, continuing thus: 4, 5, 6, 1, 2, 3, and so on, all through the waltz. Observe: while the gentleman executes 1, 2, 3, the lady executes 4, 5, 6, and while the gentleman executes 4, 5, 6, the lady executes 1, 2, 3. This continues all through the waltz, and admits of no variation.

THE REVERSE.

The reverse for this dance is very similar to the corresponding movement in the waltz, the change being made by gliding the left foot forward at 4, instead of the right, thus:

GENTLEMAN.

1. Glide the left foot directly forward; *count one.*

2. Advance the right foot beyond the left, at the same time turning toward the left; *count two.*

3. Complete the half turn by bringing the left heel up to the right in third position; *count three.*

4. Glide backward with the right foot, bending the knees; *count four.*

5. Draw the left foot backward six inches beyond the right, at the same time turning toward the left; *count five.*

6. Complete the half turn by bringing the right heel up to the left in third position.

LADY.

The lady executes 4, 5, 6, while the gentleman executes 1, 2, 3, and so on alternately.

THE BOSTON DIP.

This waltz is an exaggeration of the Glide Waltz, each glide being accompanied by a considerable bend of the knee, which causes the whole body to sink down or dip at constantly recurring intervals. In appearance this movement is not only ungraceful, but frequently ungainly; it attained at one time a considerable degree of popularity, which was, however, as transient as its sister absurdity, the Grecian Bend, its extravagant gestures being soon found almost incompatible with a dignified and gentlemanly deportment.

THE HOP WALTZ.

MUSIC IN 3-4 TIME.

The Hop Waltz, or *La Sauteuse*, as the French call it, is similar to the common waltz, its distinguishing characteristic being that the *first* and *fourth* steps are jumped, rather than glided, the jump and the glide combined forming only one beat.

GENTLEMAN.

1. Spring from the right foot upon the ball of left, passing the left foot directly behind the right, in the fourth position; *count one.*

2. Pass the right foot two or three inches behind the left heel, turning on the ball of each foot; *count two.*

3. Complete the turn, bringing the right foot front in the third position; *count three.*

4. Spring from the left foot upon the ball of the right foot,

advancing the right foot directly forward in the fourth position; *count four.*

5. Advance the left foot in front of the right, turning on the ball of each foot; *count five.*

6. Complete the turn, bringing right foot front in third position; *count six.*

The *reverse* is executed the same as the plain waltz.

LADY.

The lady commences at No. 4, continuing **4, 5, 6, 1, 2, 3,** without changing.

FIVE-STEP WALTZ.

MUSIC IN 5 4 TIME.

This waltz is very similar to the polka mazourka, and is exceedingly graceful; but the time is so peculiar that it is very seldom danced.

GENTLEMAN.

1. Glide left foot forward; *count one.*

2. Bring up the right foot to third position, springing on it, and at the same time raising the left, pointing the toe to the floor; *count two.*

3. Spring again on the right, bring the left back close to and behind the right, heel raised, toe pointing to the floor; *count three.*

4. Glide the left foot diagonally *forward* towards your partner, turning slightly to the right; *count four.*

5. Glide the left again and bring the right in front of the left foot, in the third position, and at the same time turn half round; *count five.*

The gentleman then commences with the *right* foot, continuing with five more counts, making another half turn, and thus completing the circle or turn. *Observe,* that in taking the *fourth* step with the *right* foot, the dancer, lady or gentleman, steps

between his partner's feet, and not forward, as directed for the left foot.

LADY.

Same as the gentleman, except the feet are reversed, she starting with the right, instead of the left foot.

THE SCHOTTISCHE.

MUSIC IN 4–4 TIME.

The Schottische was introduced into America shortly after the polka, and soon obtained great favor. It is an easy, graceful dance when well executed; but, like the polka mazourka, the movement is too slow for the prevailing taste, and it has ceased to be a favorite, now rarely finding a place on the order of dancing. The step of the Schottische is divided into two parts.

FIRST PART.

This part of the Schottische, strictly speaking, should be danced by each couple in a direction towards and from the centre of the room.

GENTLEMAN.

1. Glide the left foot sideways; *count one.*
2. Bring the right foot up close to the left in the third position; *count two.*
3. Again glide the left foot sideways; *count three.*
4. Spring on the left foot, and at the same time bring the right behind, raised from the floor, and close to the ankle of the left foot; *count four.*

Repeat the same with the right foot thus:

1. Glide the right foot sideways; *count one.*
2. Bring the left foot up close to the right in the third position; *count two.*
3. Again glide the right foot sideways; *count three.*
4. Spring on the right foot, and at the same time bring the left behind, raised from the floor, and close to the ankle of the right foot.

After executing the foregoing, commence the second part as follows:

SECOND PART.

1. Spring forward from the right foot to the left, bringing the right foot, toe pointing to the floor, behind, and close to the ankle of the left foot; *count one.*

2. Spring or rather hop on the left foot, at the same time turning half round; *count two.*

3. Spring forward on the right foot; *count three.*

4. Hop on the right foot, at the same time turning half round; *count four.*

Commence again with the first part, and continue with the second, dancing each part alternately.

The *deux temps* may be introduced instead of the second part. This makes the dance very lively, but does not improve it.

LADY.

Same as the gentleman, except that the feet are reversed, she starting with the right foot instead of the left.

ZULMA L'ORIENTALE.

MUSIC IN 4-4 TIME.

This dance is composed of four measures, or bars.

GENTLEMAN.

The gentleman commences with the left foot and executes two polka steps; this occupies two bars of music, and is the first half of the Zulma movement. The second is executed as follows:

1. Place the point of the toe of the left foot in the fourth position; *count one.*

2. Bring the heel of the left foot back in the hollow of the right; *count two.*

3. Slide the left foot forward, at the same time springing slightly on the right foot; bring it up behind the left; *count three.*

4. Slide the left foot again forward, turning half round, and finish on the left foot with the right behind, in the third position; *count four.*

This occupies two bars of music and completes the movement of four bars.

The same is now repeated, beginning the polka or first half of the movement with the right foot, using each foot alternately to commence the step.

LADY.

Same as the gentleman, only the feet are reversed, she starting with the right, instead of the left foot.

THE VARSOVIENNE.

MUSIC IN 3-4 TIME.

The Varsovienne is a very graceful and highly characteristic dance, and is still, in some coteries, deservedly a great favorite with good dancers. The music is always especially adapted to the movements of the dancers, and, when performed correctly by all the couples on the floor, has a very pretty appearance. The effect is too often marred by a few couples who persist in dancing a Redowa or Hop Waltz, instead of the right figure, entirely destroying the general character of the dance, and throwing the rest into confusion by their erratic intrusion. The Varsovienne step is divided into two parts, of eight measures, or bars, each.

FIRST PART.

GENTLEMAN.

Execute one polka redowa step, commencing with the left foot, and stopping with the right foot out (in the fourth position), toe pointed to and resting on the floor, the instep curved; *count four* (*three* for the polka redowa and *one* to place the foot out). Pause in this position and *count five.* Draw back the right foot close to the left; *count six.* While executing the above, turn half round. Execute the same movement four

times, commencing with each foot alternately; each half turn occupying two bars, and the whole eight bars.

SECOND PART.

Execute three polka redowa steps, left foot forward, turning half round on the third, and placing out the right foot in the fourth position. You then pause (as in the fifth count of the first part). Again execute the polka redowa step three times, right foot forward, turning half round on the third polka redowa, and placing the left foot out; then pause and draw it back to re-commence the first part. Eight measures or bars.

The second part may also be danced with two steps of the mazourka, forward without turning, sliding the left foot forward and springing on the right each time (two bars); then polka redowa step and pause, which brings you half round; repeat the same with the right foot, which will bring you round and complete the figure.

LADY.

Same as the gentleman, only the feet are reversed, she starting with the right foot, instead of the left.

THE GALOP.

MUSIC IN 2-4 TIME.

The step is simply a slide with one foot, and a chassez with the other, as long as the dancers continue in the same direction; then a half turn, repeating the same in the opposite direction, reversing the feet.

GENTLEMAN.

1. Slide the left foot sideways; *count one.*
2. Bring the right foot up behind the heel of the left in the third position; *count two.*

Repeat this until a change of direction is desired.

To reverse the direction, repeat the same movement, sliding with the right foot first in the opposite direction.

LADY.

Same as the gentleman, except the feet are reversed.

THE DEUX TEMPS.

MUSIC IN 3-4 TIME.

The step of the *Deux Temps* is the same as that of the Galop, its characteristic feature consisting in a difference of accentuation, it being danced to waltz music (3-4 time) and the Galop to 2-4 time. The movements of the *Deux Temps* occur and are counted on the first and third beats of the bar, a pause being made on the second beat, thus—*one and two.*

GENTLEMAN.

1. Slide the left foot, sideways, to the left, bringing the right foot behind, close up to the left, in the third position; *count one.*

2. Slide the left foot diagonally forward, turning half round on the left foot, and bringing the right foot, toe pointing to the floor, behind and close up to the ankle of the left foot; *count two.*

The same is now repeated with the right foot, using each foot alternately to commence the step.

The couples may dance forward or backward, turning either to the right or left, as inclination may direct.

LADY.

Same as the gentleman, except the feet are reversed, she starting with the right, instead of the left foot.

THE ESMERALDA.

MUSIC IN 2-4 TIME.

GENTLEMAN.

Slide two steps forward with the left foot; then execute one

polka step with the left foot (2 bars), and continue two more polka steps, with the right and left (2 bars), re-commencing the slide with the right foot, changing the feet alternately every time the sliding is commenced.

LADY.

Same as the gentleman, except the feet are reversed, she starting with the right foot, instead of the left.

THE DANISH DANCE.

MUSIC IN 2-4 TIME.

GENTLEMAN.

Slide the left foot forward; then draw the right close up in the third position; perform this forward movement four times; then slide in the contrary direction eight short galop steps. Repeat the forward and back again twice (16 bars). Then dance the deux temps or the schottische; turn (16 bars), then re-commence with the first part.

LADY.

Same as the gentleman, except the feet are reversed, she starting with the right foot, instead of the left.

THE SICILIENNE.

MUSIC IN 6-8 TIME.

GENTLEMAN.

1. Spring on the right foot, and bring the left behind; *count one.*

2. Spring again on the right foot, and bring the left in front; *count two.*

3. Spring again on the right foot, extending the left foot diagonally (second position), toe pointing to the floor; *count three.*

4. Spring once more on the right foot, and again bring the left foot in front of the right; *count four.*

5. Slide three steps forward with the left foot; *count one, two, three.*

6. Turn half round on the left foot, bringing the right in front (third position); *count four.*

Repeat the same with the right foot, using each foot alternately to commence the step, and turning as in other round dances.

LADY.

Same as the gentleman, except the feet are reversed, she starting with the right, instead of the left foot.

THE GERMAN.

KNOWN IN EUROPE AS THE COTILLON.

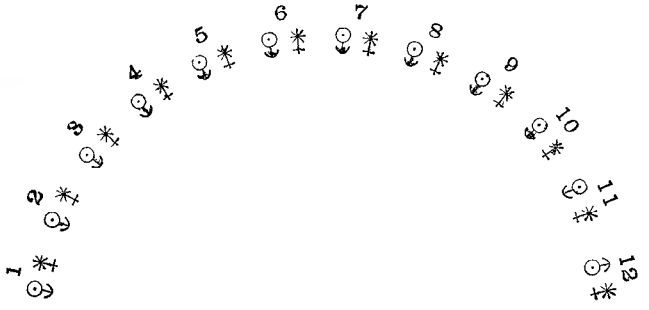
In forming the German, it is of primary importance to have a Leader or Conductor, who is perfectly familiar with, and possesses the faculty of imparting, the details of each figure with clearness and precision.

To ensure the success of the dance, the Leader must be obeyed cheerfully and promptly. He alone gives the signal to the orchestra when to begin, change or stop the music. He designates what figure must be performed, and when it shall be commenced and ended. He prompts those who are at fault, and, in a word, maintains a vigilant supervision over all the details of the dance. The Leader is for the time an autocrat, but it is scarcely necessary to say that he must exercise his power with judgment and discretion; he must avoid all appearance of pretension, and direct with tact and moderation. He should seem to indicate, rather than direct.

On the other hand, the ladies and gentlemen composing the German should endeavor to lighten the duties of the Leader as much as possible. To preserve order and impart spirit to the dance, it is in the highest degree essential that the Leader's authority should be implicitly recognized. Having selected a Conductor in whom confidence is reposed, all should unhesitatingly defer to him. The couples should give polite attention to the Leader, and preserve strict silence while he endeavors to explain the different figures, and, during the performance of a figure, none of the couples, except those participating in it, should dance or promenade in any portion of the room. All interference should be avoided, for, unless the music, figures and other details are determined by a single individual, the result will be hopeless confusion. It is scarcely necessary to add, that these several points should be strictly observed, and that any

departure from them displays not only an entire lack of good breeding, but also a glaring want of consideration for the comfort and amusement of all concerned.

FORM OF THE GERMAN.



No. 1 is the Leader and his partner.

The Leader, with his partner, is seated on the right, and the other couples are seated on his left. He, with his partner, is the head of the German. Each gentleman places his partner on his right.

To preserve regularity, the same place or seat should be maintained by each individual throughout the dance.

At the beginning of each figure the leading couple make the **Tour de Valse*, and may be followed by one or more couples, just as many as the Leader may indicate. The Leader gives the signal for the dancing to cease by clapping his hands or sounding a whistle, and all the couples stop waltzing as soon as they can reach their respective seats.

The Leader designates each figure, and it is danced by all the couples successively from right to left.

The German may be composed of any number of couples, but in a large party of twenty-four or more couples it is better for the Leader to seat himself in the centre, and to select the dancers from each end of the circle alternately; this shortens the dance and prevents it from becoming tedious.

In case the ladies should be in the minority, the gentlemen

* Waltzing once around the room, or as far as the figure may require.

who have not been fortunate enough to secure a partner for the dance are always permitted to engage any of the ladies for a single figure without any formal introduction, the German being emphatically a social arrangement. Ladies who have no cavaliers are generally the special care of the Leader, who either dances with them himself, or presents to them some of the gentlemen for casual figures. It may be here remarked, that the people who are invited to *assist* at a German are always such as would naturally form a social party, and ceremonious deportment is therefore unnecessary, as it would in a great measure mar the pleasure of the dance.

In the choice of figures the Leader must be governed by the number of the couples and their ability to perform it.

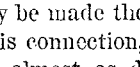
Some of the figures of the German are intended to be exceedingly amusing, and if entered into with a proper spirit of earnest co-operation, may be made the means of a great deal of well-bred hilarity; in this connection, the assumption of a too dignified deportment is almost as disastrous to the general gratification as a want of restraint and strictly good breeding might be.

In any of the following figures, the term "waltz," employed in the description, refers to any of the round dances that may have been selected as appropriate for the figure.

THE FIGURES OF THE GERMAN.

1.—THE EXCURSION.

After the *tour de valse*, the Leader selects two ladies, and his partner selects two gentlemen, thus:



, A gentleman; , A lady; facing the way the pointers direct.

They advance, four bars, and retire, four bars; advance again, four bars, and each gentleman takes the lady opposite to him, and waltzes to place. The figure is repeated by the other couples.

2.—TWO ROUNDS OF THREE.

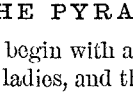
The first couple perform a *tour de valse.* The gentleman chooses two ladies, and the lady two gentlemen. They form two rounds of three, *vis à vis*, and revolve rapidly during four bars. At a signal the gentleman passes under the arms of the two ladies, and the lady under the arms of the two gentlemen, and meet each other. The two gentlemen, whom the ladies deserted, join the two ladies, and all waltz to places.

3—THE COLUMNS.

The Conductor leads off with a *tour de valse*, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner; he takes another lady, whom he places facing the gentleman just chosen, and so on till he has formed a column of four or five couples, terminating with a lady. At the signal, every one turns round and dances with his or her *vis à vis.* A double column may be formed by two couples leading off at the same time.

4.—THE PYRAMID.

The first three couples begin with a *tour de valse.* The three ladies choose three other ladies, and the six ladies place themselves thus:



, A lady, facing the way the pointer directs.

The three gentlemen then select three other gentlemen, who join hands in a line, the Leader on the right. The line of gentlemen are conducted entirely around the first lady, then round the next two, and then round the next three. The movement is then repeated in reverse order until the Leader arrives in front of the first lady, with whom he waltzes, and each of the other gentlemen takes the nearest lady.

5.—THE SERPENT.

The first couple perform a *tour de valse.* The Leader leaves his partner at one end of the room. He selects four or five other

ladies, whom he places behind his partner, with about three feet of space between each of them. He then chooses an equal number of gentlemen, who join hands and form a chain. The Leader then conducts this chain of gentlemen *zig-zag*, in and out, through the line of ladies from front to rear, and back again. When he arrives at the head of the line the second time, he takes his partner, and each of the other gentlemen dances with the lady nearest to him. The figure is repeated until all the couples have danced. This figure is similar to "The Pyramid."

6.—THE HAT.

First couple perform a *tour de valse*. The gentleman leaves his partner in the middle of the room, and gives her a hat. All the gentlemen come and form a circle round the lady, turning their backs to her, moving rapidly to the left. The lady places the hat on the head of one of the gentlemen, with whom she takes a *tour de valse*. The other gentlemen return to their places.

7.—THE SCARF.

The first couple lead off with a *tour de valse*. The gentleman stands in the centre of the room, holding in his hand a scarf, meanwhile his lady assembles the other ladies and they join hands in a circle and turn rapidly to the left, during which movement he places the scarf about the shoulders of the lady with whom he wishes to dance. The other gentlemen waltz to places with their ladies.

8.—THE CHAIRS.

First couple perform a *tour de valse*. The Leader places a chair in the centre of the room, and upon it seats his partner, to whom he next presents two gentlemen. The lady dances with one of the gentlemen, and the other gentleman seats himself in the chair just vacated by the lady. The Leader then presents to the gentleman, two ladies; he dances with one of them, and the other takes the chair. The figure is repeated until all have danced.

9.—THE TWO FLOWERS.

The Leader takes two ladies and asks them each to name a

flower. He then presents them to one of the gentlemen, desiring him to say which flower he prefers. When the gentleman has made his choice, he is presented with the lady, the name of whose flower he guessed; he dances with her, and the Leader dances with the other lady round the room. The other couples perform the same figure in their turn.

10.—THE LADIES SEATED.

Two chairs are placed back to back in the middle of the room. The first two couples lead off with a *tour de valse*. The two gentlemen seat the ladies upon the chairs, and then select two other ladies, with whom they make a *tour de valse;* they then resume their respective ladies, and reconduct them to their places. The two ladies whom they have just quitted seat themselves in their turn, the next two gentlemen execute the same figure, and so on. When all the gentlemen have performed the figure, two ladies remain seated on the chairs, whom their partners proceed to liberate.

11.—THE CHEAT.

The leading couple make a *tour de valse*. The lady selects six other ladies and form in line. The leading gentleman chooses seven other gentlemen, and form in line facing the ladies. The gentlemen join hands and pass in front of the ladies, and turning at the end of the line down behind the ladies, face round so as to be back to back with them. At a signal each gentleman turns quickly and secures the nearest lady for a partner. As there are eight gentlemen and only seven ladies, one of them will be disappointed in obtaining a partner.

12.—THE BROKEN CIRCLE.

The first couple perform the *tour de valse*. The Conductor leaves his partner in the middle of the room and chooses two gentlemen, who form with him *three hands round* about the lady. The gentlemen turn very rapidly to the left. At a signal, the lady chooses a gentleman for the waltz, and the other two gentlemen return to their places. When this figure

is performed amongst intimate friends, the two discarded gentlemen may waltz together about the circle.

13.—THE CHANGE OF LADIES.

Two couples perform a *tour de valse*. They gradually approach, and change partners, preserving both time and step. They waltz around once more, and again change partners, and waltz to seats.

14.—THE REJECTED COUPLES.

The first couple execute a *tour de valse*, ending in the centre of the room. The lady leaves the gentleman kneeling on one knee, and introduces to him several couples in succession; one by one he rejects them, and they form in column behind him. At last he accepts a couple, and dances with the introduced lady round the room, leaving her partner at the head of the column, the first lady taking up her position at the rear of the column. The first gentleman restores the lady with whom he is dancing to her partner, who waltzes with her to her seat; the first gentleman dances with each of the ladies in the column in succession, restoring them one by one to their partners, with whom they waltz to their seats. The first gentleman lastly dances with his own partner to seats.

15.—THE REJECTED LADIES.

The leading couple perform a *tour de valse*. The gentleman kneels in the centre of the room, while his partner introduces to him several ladies in succession. The ladies he refuses arrange themselves in a line behind him; as soon as he accepts a lady he dances with her; the rejected ladies are joined by their regular partners, and all waltz to their places.

16.—THE COQUETTE.

The first couple perform a *tour de valse*. The Conductor seats his lady in the centre of the room, and places a cushion at her feet. He then selects several gentlemen whom he presents, successively, requesting each to kneel upon the cushion. When the lady refuses any of the gentlemen she withdraws the cushion rapidly as he attempts to kneel. When a gentleman is presented who is acceptable the lady permits the cushion to

remain, and the two perform a *tour de valse*. The rejected gentlemen form a line behind the chair, and their partners release them as soon as the first lady chooses a cavalier, and all waltz to places.

17.—THE GLASS OF CHAMPAGNE.

Three chairs are placed in a line, the two outer chairs being turned the opposite way from the one in the middle. The first couple lead off; the gentleman seats his lady in the middle chair, gives her a glass of champagne, and goes for two other gentlemen, whom he places on the other chairs. The lady gives the champagne to one of the gentlemen and regains her place with the other, waltzing.

18.—THE BOUQUETS AND BOUTONNIÈRES.

Several small bouquets and boutonnières are placed upon a table, or any other convenient place. The first couple lead off with a *tour de valse* and separate. The gentleman takes a bouquet, and the lady a boutonnière. They each choose new partners to whom they present the favors, and the lady may fasten the boutonnière to her cavalier's coat. They now make a *tour de valse* with their new partners. This figure is repeated by all the couples.

NOTE.—Any other favors may be substituted for bouquets, such as German mottoes, small flags, bon-bons, ribbons with miniature bells attached, rosettes, etc. Where the means of those who give the German are ample, more valuable favors are sometimes employed, but ostentatious display should be avoided.

19.—THE LADIES DELUDED.

First couple lead off with the *tour de valse*. The gentleman leads his lady by the hand round the circle, and approaches several ladies, feigning to solicit them to dance. The moment the lady rises to accept him, he suddenly turns round and addresses another, and plays the same game till he has made his selection. The lady of the Conductor dances with the partner of the lady on whom the choice has fallen.

20.—THE GENTLEMEN MOCKED.

The first five or six couples perform the *tour de valse*, and

place themselves in ranks of two and two, as soldiers march by the flank. The partner of the first gentleman deserts him to select a gentleman from the other couples. While this play progresses the first gentleman should not look behind him. The first lady, and the gentleman whom she has chosen, advance noiselessly, one on one side and the other on the other side of the column, their object being to cheat the first gentleman, and rejoin each other for a dance. If the first gentleman, who is on the watch, succeeds in capturing his lady, he performs a *tour de valse* with her, but if unsuccessful in his endeavors he remains at his post until he is able to secure a lady. The last remaining gentleman waltzes with the last lady.

21.—THE PHALANX.

Two couples perform a *tour de valse.* The first lady chooses two gentlemen, and stands up in line, hand in hand, between them; the first gentleman selects two ladies, with whom he stands, hand in hand, in line behind the first three; the second lady chooses two gentlemen, and the second gentleman two ladies, and they fall in behind the others, forming four lines of three each in column, each line of three standing hand in hand. The two gentlemen of the first row join their outer disengaged hands together, forming an arch over the head of the lady between them. The two gentlemen of the third line do the same. The two ladies in the second and fourth lines join hands over the head of the gentleman between them. All parade in this position round the room, keeping close together. Then the six persons in the first and third lines face half round and dance with opposite partners to places.

22.—THE MYSTERIOUS SCREEN.

Three couples lead off with a *tour de valse.* Each gentleman chooses a lady, and each lady a gentleman. The gentlemen range themselves behind a sheet, held by two persons, so as to form a screen. The gentlemen display the tips of their fingers above the edge of the sheet, and the ladies choose partners by taking the ends of the fingers. The figure terminates with a *tour de valse.*

23.—THE MASKS.

Three couples waltz once around the room. They separate, and the gentlemen select new partners, the ladies doing likewise. A sheet or screen is held by two persons, behind which the six gentlemen retire, and show their heads only, disguised with masks, above the screen. The six ladies select partners from this interesting group, and waltz once around the room with them, still masked. The figure is repeated by three other couples at a time. It will be seen that this is a variety of the preceding figure.

24.—THE TWO CIRCLES.

Four couples lead off together. Each gentleman selects a gentleman, and each lady a lady. The eight gentlemen form one circle, and the eight ladies another on the opposite side. The Conductor places himself in the ladies' circle, and his lady in that of the gentlemen. Both circles turn round rapidly to the left. At a signal, the Conductor selects a lady for a dance; his lady the same with a gentleman. While this is in progress, the gentlemen deploy in one line, and the ladies in another. The two lines advance toward each other, and each person dances with his *vis-à-vis*.

25.—THE CIRCLE OF DECEIVERS.

First couple perform the *tour de valse*. The Conductor selects three ladies, whom, with his own, he places five feet apart (forming the four corners of a square). He then selects four gentlemen, and forms with them a circle, within the square. The five gentlemen turn with great rapidity, and, at a signal, each turns round and takes the lady who chances to be nearest to him, and dances with her. There necessarily remains one unhappy victim, who returns alone to his place.

26.—THE CONVENT PORTER.

First couple lead off with the *tour de valse*. The Conductor selects from the circle a number of ladies, whom, together with his own, he leads into an apartment next the ball-room, the door of which remains ajar. Each lady, in a whisper, names a gentleman, whom the Conductor calls upon aloud, to come and waltz with the lady who has selected him. The Leader reserves

for himself one of the ladies. This figure may be performed by the Leader's lady, who imprisons the gentlemen she has chosen, and calls for the ladies they each name.

27.—PUSS IN THE CORNER.

Four chairs are placed in the middle of the room at set intervals, to represent four corners. The first gentleman, after performing a *tour de valse*, seats his lady upon one of the chairs, and brings the next three ladies to occupy the other chairs. He stands in the centre, as for the game of Puss in the Corner. The ladies, who remain seated, execute the changes, not by running, but by holding each other by the hand for the exchange of seats. When the gentleman can possess himself of one of the chairs left vacant by any lady in the attempt to change places with her neighbor, he waltzes with her whom he has just dethroned. Another gentleman then places himself in the centre of the circle, and another lady takes the vacant chair, When the last gentleman has taken the place of one of the last four ladies, the partners of the remaining three should re-conduct them to their places, waltzing.

28.—THE ARBOR.

Four or more couples perform a *tour de valse* and afterwards form a circle with joined hands, all facing outwards. An equal number of couples join hands in another circle outside the first one and facing inwards. The gentlemen of both circles join hands above, and all the ladies join hands below, the gentlemen raising their arms high enough to allow the ladies to pass beneath them. The ladies all pass around hand in hand in the passage way between the two rows of gentlemen. When the signal is given, the gentlemen lower their arms and each dances with the lady that he has entrapped.

29.—THE MYSTERIOUS HANDS.

First couple leads off with a *tour de valse*. The Conductor selects several ladies, whom, with his own, he imprisons in an adjoining apartment, the door of which remains ajar. The Conductor then brings as many gentlemen as he has ladies. Each lady passes her hand through the door ajar, and the gen-

tlemen each take one of the projecting hands and dance with the ladies of their choice. The Conductor may also take one of the mysterious hands.

30.—THE PARALLEL CHAIRS.

Two rows of chairs are placed back to back, six in each row. After performing a *tour de valse* the Conductor seats his partner and chooses *five* other ladies whom he seats on alternate chairs, leaving a vacant chair on the left of each lady. He then selects *six* gentlemen, with whom he forms a chain by joining their hands, and conducts them, rapidly, describing a course according to fancy, in different parts of the room, which he may prolong or vary at will. He terminates his eccentric movements by winding round the chairs which the ladies occupy; he takes a seat, and the other gentlemen do the same, and each gentleman dances with the lady on his right. The unhappy victim who fails to secure a chair and partner returns to his seat alone.

31.—THE GRAND ROUND.

Four couples dance a *tour de valse.* Each lady chooses a lady, and each gentleman a gentleman, and all join hands in a circle, the gentlemen forming one-half of the circle and the ladies the other half; the gentleman of the first couple being next to his lady partner. The entire circle moves once round to the left; the Leader and his partner, all still holding hands, advance through the circle and pass under the raised arms of the lady and gentleman opposite. When the leading couple have passed out, the Leader leaves his partner, he going round to the left outside the circle, and drawing the gentlemen after him, and she turning to the right in the opposite direction, leading the ladies after her. When the Leader and his partner meet again, they break away from the rest and waltz to their places. Each successive couple doing the same as fast as they meet.

32.—THE TRIANGULAR MOULINET.

The first three couples perform a *tour de valse.* Each gentleman chooses a lady and each lady a gentleman. The second

fourth and sixth gentleman, each holding the left hand of his partner with his own right, form a *moulinet* by joining their left hands. The first, third and fifth couples waltz in the intermediate spaces, while the others walk round slowly. At a signal the waltzing couples perform the *moulinet*, and the others waltz within the spaces. A general waltz terminates the figure.

33.—THE CHANGING MOULINET

First three couples perform a *tour de valse*. The three gentlemen select each a lady, and the ladies choose each a gentleman. The six gentlemen form a *moulinet* by crossing left hands, and each gives his right hand to his partner, who takes it with her left. They move to the right, and at a signal each lady advances to the next gentleman and they waltz, but without quitting their places in the *moulinet*. At another signal they stop waltzing, and again form the *moulinet*, the ladies again advancing to the next gentleman. This is continued until each gentleman recovers his own lady, when a general waltz terminates the figure.

This is a very difficult figure, and is sometimes simplified by omitting the waltz after each change of partners.

34.—THE ALTERNATE MOULINET.

The first four or six couples make the *tour de valse*. The gentlemen, who retain the left hand of their partners, form a *moulinet* by crossing left hands, and make a complete turn. At a signal, still retaining the left hand of their partners, they make an exchange of places, the gentlemen turning behind, and placing their ladies in front, and the ladies form the moulinet by crossing their right hands in the centre. In this position they make a complete turn in the opposite direction. At another signal they again change, this time turning in front, and again describe a circle in *moulinet*. The figure terminates with a general waltz.

35.—THE DOUBLE MOULINET.

Three couples perform the *tour de valse*. Each lady then selects another gentleman, and each gentleman another lady. They all form a grand ring and move to the left. At a signal

each gentleman turns in his place, causing his lady to describe a circle around him. The ladies now join their right hands across, forming the *moulinet*, and move round to the left. As they move round, the gentlemen promenade to the right, or contrary direction, until each has found his lady, when he gives her his left hand, swings round, and takes his place in the *moulinet*, while the ladies promenade, in an opposite direction. When the gentlemen have been twice outside, and twice in the centre, each takes, with his right hand, the left hand of his lady, and leads off in a waltz.

36.—THE LADIES' MOULINET.

The first two couples lead off in a *tour de valse*. Each gentleman selects a lady, and each lady a gentleman. A grand ring is formed, and all turn to the left, during eight bars. The ladies now join their right hands across, forming the *moulinet*. The gentlemen remain in their places. The ladies move entirely round, and with their left hand turn their partners. They form the *moulinet* again, and at this turn they advance to one gentleman beyond their partners, whom they turn with the left hand. The figure is continued in this way until each lady regains the gentleman with whom she commenced. They finish with a waltz.

37.—THE FOUR CHAIRS.

Four chairs are placed in the middle of the room, to represent four corners. Four couples lead off in a waltz, and each couple place themselves behind one of the four chairs. At a signal, each couple waltz round the chair in front of them, then change to the next; and so on for the rest, always keeping to the right. This figure must be performed simultaneously, to prevent collision. The figure terminates with a waltz.

38.—THE TWO LINES OF SIX.

The first couple lead off with a *tour de valse*. The gentleman then chooses five other gentlemen, and the lady five other ladies, who form two lines, each facing the other and holding hands. The gentlemen then advance, during four bars, and retire, during four bars. The ladies advance, during four bars, turn half round to the right and run forward, followed by the

gentlemen. After reaching the opposite side of the room, they turn half round again, and each lady waltzes with the gentleman facing her. When they have resumed their places the next couples begin.

39.—THE KANGAROO.

After a *tour de valse*, the Conductor seats his partner on a chair, the middle one of three, placed in the centre of the room, and presents her with a fan. He then selects two gentlemen, and seats them on the chairs, one on each side of the lady, who hands the fan to one of the gentlemen, and dances with the other. The gentleman who has been favored with the fan is expected to use it for the benefit of the couple who are dancing, whom he must follow, hopping on one leg like a kangaroo.

40.—BLIND MAN'S BUFF.

Three chairs are placed in a line in the centre of the room. First couple lead off. The Conductor takes another gentleman, whom he blindfolds and seats on the centre chair. The lady selects another gentleman, whom she leads (*walking on tiptoe*) to one of the chairs next the blind man, whilst she seats herself on the other. The first gentleman then invites the blind man to select from the right or the left. If he hits upon the lady, he waltzes with her to her place; if he indicates the gentleman, he must waltz with him, whilst the Conductor dances with the lady.

41.—THE COUNTRY DANCE.

Four couples proceed to place themselves in the middle of the room, as for a Virginia Reel. The first couple lead off by waltzing around the couple on their right, and in the same manner make a turn round the other couples. The other three couples repeat the same figure. When all the four have done so, they return to their places, waltzing.

42.—THE BASKET, RING AND FLOWER.

The first couple perform the *tour de valse*. The gentleman then presents to his partner a basket, containing a ring and a flower, and retires to his place.

The lady gives the ring to one gentleman, the flower to another, and the basket to a third. The gentleman who receives

the basket must dance alone, holding it in his hand, the one who has the ring may choose a lady to dance with him, and the one who has the flower is to dance with the lady who presented it to him.

When they have danced several times round the room, they resume their seats, and the next couples continue.

43.—THE FLYING SCARFS.

Four couples perform a *tour de valse*. Two scarfs are tied in the middle so as to form a cross. Each gentleman, with his left hand, takes one of the ends, and elevates it well above his head. At a signal they all waltz, being careful to preserve the same distance. At a second signal they resume their places.

44.—THE FLYING HAT.

The first two couples lead off with a waltz. The Leader holds behind him in his left hand a hat, which he keeps with the open part upward, as if it were standing on a table. The second gentleman holds in his left hand a pair of gloves rolled up, which he endeavors to throw into the hat without losing the step or cadence of the waltz. When he succeeds he takes the hat and gives the gloves to another gentleman, who repeats the same game. Amongst good waltzers this figure gives rise to a multitude of amusing incidents.

45.—THE ZIGZAGS.

The first couple commence with a *tour de valse*, finishing at the end of the room; other couples arrange themselves behind them in column, leaving three feet space between each couple. When the column is all in order the first couple waltz zigzag in and out, through the spaces between the couples, followed by the other couples in their order, until all are dancing. When the first gentleman leads his partner to her seat, the others follow his example and end the dance.

46.—THE FIGURE OF EIGHT.

Two chairs are placed in the centre of the room, about five feet apart. The first couple lead off, and pass behind a chair, and then repass behind the other chair, so as to describe the figure of eight. This is done without retarding the waltz. Each couple in turn repeat the same figure.

47.—THE KNOTTED HANDKERCHIEF.

The first couple make the *tour de valse.* The lady is left in the centre of the room; she then ties a knot in one of the corners of a handkerchief, and while thus occupied the Leader brings four gentlemen and places them in a line in front of her. Meanwhile, the lady collects together the corners of the handkerchief, permitting them to project sufficiently for the gentlemen to choose, but being careful that the knot cannot be seen. The gentleman who is fortunate enough to select the knotted corner waltzes with the lady, and the others choose partners elsewhere.

This figure is executed successively by all the other couples.

48.—THE HANDKERCHIEF CHASE.

The first three or four couples perform the *tour de valse.* The gentlemen leave their ladies in the centre of the room; each lady holds a handkerchief in her hand. The Leader then selects one more gentleman, who, with the others, form a circle about the ladies, presenting their backs, and turn rapidly to the left. The ladies throw their handkerchiefs in the air, and waltz with those gentlemen who have been fortunate enough to catch them. The unfortunate gentleman who does not get a handkerchief selects a lady from the company. The figure is performed successively by all the other couples.

49.—THE TWISTED HANDKERCHIEF.

Two couples lead off together in a waltz, each gentleman holding in his left hand the end of a handkerchief, which should be held at a sufficient height to allow passage for their ladies underneath, at every turn of the waltz. They dance until the handkerchief is twisted like a rope. Any number of couples may engage in this figure, two couples together.

50.—LADIES BACK TO BACK.

The first four couples lead off with a *tour de valse.* They then join hands and form a circle, the ladies back to back, facing outward, and the gentlemen giving their right hand to their partners and facing inward towards the centre. At a signal, during four bars, they expand the circle, the gentlemen

retreating, the ladies advancing. Then, during four other bars, they contract the circle by a reverse movement. The circle is again extended, and the *grand chain* performed. The figure terminates with a waltz.

51.—THE INCONSTANTS.

The first four couples lead off with a *tour de valse*, and range themselves in a column, the first couple at the head. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes place and lady. He continues the movement until he reaches the last lady. When he has arrived at the foot of the column, the second gentleman, who is then at the head of the phalanx, performs the same figure, and so on, until all have regained their places. A general waltz terminates the figure.

52.—THE ✕ OF THE GENTLEMEN.

The first two couples lead off. Each gentleman, without relinquishing the hand of his partner, selects another lady whom he takes with his left hand. The two gentlemen, with their ladies, place themselves opposite each other, at a distance of eight feet. They advance with their ladies during two bars, and recede in the same manner during two more bars. They again advance, letting go the hands of the ladies, who remain in their places, and give each other the right arm, crossed at the elbow, and together perform a complete turn; then in the same manner they give their left arm to their partners, and make a similar turn with them. They again forward, make a turn together, giving each other the right arm, and then with the left arm turn the next lady on the right. This is repeated until each gentleman turns the four ladies, and regains his original position between his two ladies. The second three form behind the first three, and in this position promenade around the room. During the progress of the promenade, each partner of the two selected ladies places himself on the right of the file containing his partner. A signal is given, when they all halt, and the lady on the left of each file passes in front of the gentleman on her right, under an arch formed by his right arm and the left arm of his partner, and thus regains her own cavalier on the right. The figure terminates with a waltz.

53.—THE ✕ OF THE GENTLEMAN AND LADY.

First couple leads off with a *tour de valse*. The Leader then selects two ladies, to whom he gives one his right and the other his left hand. His lady also selects two gentlemen. The Conductor and his lady, with the ladies and gentlemen selected, place themselves in front of each other, at a distance of about ten feet. They advance and retreat during four bars; then the Conductor and his lady advance toward each other, leaving the other two gentlemen and two ladies in their places, and give each other the right arm, crossed at the elbow, making an entire turn; after which, the gentleman gives the left arm, crossed in the same manner, to the lady whom he held by the right hand; his lady also doing the same with the gentleman on her right. The Conductor and his lady again forward to the centre, as before, and make a similar turn with the left arm, and then turn with right arm the other lady and gentleman. In finishing, they must place themselves in the same position they held at the beginning. All six advance and retreat during four bars. They advance for the last time, and each gentleman takes the lady who faces him, and waltzes with her to her place.

54.—FOLLOW YOUR LEADER.

The first four couples perform a *tour de valse*. They form a circle with the leading couple in the centre. The leading couple waltz at pleasure, and endeavor to deceive the other couples, who must follow all their movements without disengaging their hands. At a signal the first couple resume their seats, and the next couple place themselves in the centre and engage in the game of deception. The figure is performed by all the couples successively, and terminates with a general waltz.

55—THE GRAND ENGLISH CHAIN.

First two couples lead off with a *tour de valse*, and then place themselves in a position facing each other, and execute a very extended English chain—*i. e., right and left.* The two gentlemen, in advancing with their ladies, give each other the left arm, crossed at the elbow, and take a very rapid half-turn to change ladies, and turn each other's lady. The figure is repeated, so that each gentleman regains his lady, when they waltz to places.

56.—THE CHANGING STAR.

The first three couples perform the *tour de valse*. The ladies select three other gentlemen and the gentlemen three other ladies. The six ladies place themselves in a *moulinet*, right hands in the centre, giving left hands to the gentlemen, and all turn to the left. The three alternate ladies hold their hands a little above those of the other three. At a given signal the three ladies who hold their hands above leave the centre and dance with their partners in the narrow space between each lady and gentleman. Meanwhile the three other couples continue to turn slowly, first one way and then the other, changing from right hand to left. After repeating this two or three times they finish with a waltz, and return to their places. The same to be repeated by the other couples.

57.—THE CARDS.

The first couple perform the *tour de valse*. The Leader selects the four queens from a pack of cards and presents them to four ladies, and the lady selects four knaves, which she presents to four gentlemen. The gentlemen each finds the lady who has the queen of his suit, and dances with her. This is repeated by all the other couples.

58.—INVOLUTION.

The first two gentlemen select each a gentleman to waltz with them: the first two ladies choose each another lady for the same purpose. At a given signal all halt, and form two rings side by side, the four gentlemen composing one ring, and the four ladies the other. The two gentlemen nearest to the ladies' ring raise their joined hands up; and the two ladies nearest the gentlemen also raise their joined hands, forming an archway; the two remaining ladies then, still holding hands, pass under the double archway and draw the first two ladies after them into the inside of the gentlemen's ring. This movement will reverse the relative position of the ladies' ring, bringing the ladies back to back, and facing the gentlemen. The double ring is then broken by each gentleman dancing with the lady facing him.

59.—THE DOUBLE PASTOURELLE.

The first four couples lead off with a *tour de valse*, and place

themselves as for a quadrille. The first and second gentlemen, still retaining the hands of their partners, take by their left hands the two other ladies, who leave their partners in their place. In this position, the two gentlemen, holding a lady by each hand, advance and retreat during four bars, make their ladies cross in front of them, causing the one on the left to pass under their right arm. This changes the whole position, as follows: The first lady crosses over to the right of the fourth gentleman, the fourth lady crosses to the left of the third gentleman, while the second lady crosses to the right of the third gentleman, and the third lady crosses to left of the fourth gentleman. The figure is executed four times, by which means the ladies regain their original places, and terminates with a waltz.

60.—THE PLEDGES REDEEMED.

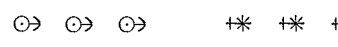
The Leader and his partner commence the figure by making a *tour de valse;* at the conclusion of which his lady carries around a hat to some of the ladies, receiving from each a handkerchief, ring, or other article as a pledge. She then offers the contents of the hat to an equal number of gentlemen, each selecting one of the articles, and dancing with the lady by whom it was pledged.

61.—THE STAR AND CIRCLE.

This is started by four couples, of which each lady selects another gentleman, and each gentleman another lady. The eight couples are arranged in two lines, the four couples in one line facing the four in the other line. The four ladies belonging to the middle couples cross right hands, forming a *moulinet,* and swing entirely round to the left, returning with left hands across to the right. The gentlemen all join hands and form a circle around these four ladies. The remaining four ladies now advance, giving their left hands to the right hands of the ladies composing the *moulinet,* forming a *star* of ladies, and a circle of gentlemen. The gentlemen swing round to the right under the uplifted arms of the ladies, who move in an opposite direction. At the signal, the gentlemen regain their partners and waltz to places. This figure may be varied, the gentlemen forming the star, and the ladies the circle.

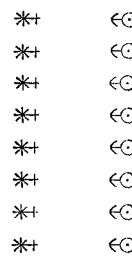
62.—THE LITTLE ROUNDS.

The first three or four couples lead off with a *tour de valse*. Each gentleman selects a gentleman, and each lady a lady. The gentlemen place themselves two by two, one couple behind the other, leaving a space of about four feet between the couples. The ladies form in the same manner, but face in the opposite direction, so that the first two gentlemen and first two ladies of each column face each other, thus:



A gentleman; a lady, facing the way the pointers direct.

The first two gentlemen and first two ladies join hands and turn to the left, making a complete circle, and, without stopping, the two gentlemen raise their arms so as to permit the two ladies to pass under. The two first gentlemen are now face to face with the next two ladies, and the first two ladies the same with the next two gentlemen, and the figure is repeated until the ends of the column are reached. After passing out of the end of the column, the gentlemen form a line at right angles with the column on one side, and the ladies form directly opposite and facing them, thus:



When the two lines are completed as above, all forward and back during eight bars; then forward again, and each gentleman takes the opposite lady and makes a *tour de valse*.

The remaining couples perform the same figure, three or four couples at a time.

63.—THE CAPTIVES RELEASED.

This figure is commenced by three or four couples, the gentlemen selecting other ladies, and the ladies choosing other gentlemen. The couples all form a circle with hands joined. All forward and back four bars; forward again four steps, and all drop hands. The ladies then alone form an inner ring by taking hold of hands; the gentlemen, also alone, join hands, passing their arms in front of the ladies, forming a *Basket.* All dance, thus entwined, once round to the left. The first gentleman lets go the hand of the gentleman on his right, and the first gentleman's partner also drops the hand of the lady on her right. The circle, thus broken, is made to assume a straight line by the first gentleman and his partner each stepping backwards. When the line is fully formed, the gentlemen raise their arms, releasing the ladies, who hasten forward, closely followed by the gentlemen. As soon as the ladies reach the end of the room, they face round and dance with the gentlemen they find opposite them.

64.—THE ROUNDS OF FOUR.

The first two couples lead off. Each gentleman selects a gentleman and each lady another lady. The gentlemen form a round of four at one extremity of the room, and the ladies another at the other end. The two rounds turn to the left, and the Conductor and one of the gentlemen, whom he selects, pass under the arms of the remaining two gentlemen, and advance towards the first lady and a lady whom she has selected, who have simultaneously performed a similar movement. The two gentlemen and the two ladies join hands in a circle and make a complete turn to the left. The gentlemen raise their arms to permit the ladies to pass under, and execute a similar movement with the other two ladies, whilst the first two ladies do the same with the remaining two gentlemen, making two rounds of four. The gentlemen raise their arms to let the ladies pass; the first two gentlemen, in advancing, turn round and form a line, to which the other two join themselves. The ladies should make a similar line on their side and facing the gentlemen. As soon as the lines are completed they again form two rounds, the gentlemen one and the ladies the other, and after making one

complete turn to the left they again develop in two opposite lines, which advance toward each other, each gentleman retaking his lady. The figure terminates with a waltz.

65.—THE CHANGING TRIANGLE.

The first three couples perform a *tour de valse*. The gentlemen, each holding the left hand of his partner with his own right, form a *moulinet* with the left hand and make a complete turn to the right. At a signal the Leader rapidly turns round, giving the left arm, crossed at the elbow, to the gentleman behind him, with whom he exchanges both place and lady. He does the same with the next gentleman. When he has reached the third gentleman, the second executes the same figure; then the third. The figure terminates with a waltz.

66.—THE ROPE.

Three couples make a *tour de valse*. The three gentlemen then choose other partners, and the ladies select other gentlemen. The ladies retire to one end of the room, and the gentlemen to the other, while the Leader and his partner stretch a rope across the room, over which the gentlemen must jump to regain their partners; as the rope is managed so as to trip the gentlemen as much as possible, a great deal of amusement is afforded to the lookers on.

67.—THE RAFFLE.

The Leader waltzes once round the room with his partner, and leaves her seated upon a chair in the centre. He then selects two gentlemen, and gives each of them a large pasteboard die. The two "select men" proceed to throw the dice, and the fortunate man who throws the highest, waltzes around the room with the lady, while the less fortunate gentleman sits upon the chair. The Leader next selects two ladies, who raffle as before for the privilege of dancing with the gentleman, the losing lady occupying the chair. This is continued until all have participated.

68.—THE PERPETUAL CHAINS.

The first four couples lead off with a *tour de valse*. Then each gentleman selects another lady, and each lady another gentle-

man. The eight couples are drawn up in two parallel lines, facing one another, the gentlemen forming one line and the ladies the other, the partners of each couple being opposite each other; the arrangement being the same as for dancing a Virginia Reel. The gentleman of the first couple joins right hands with his partner and they swing once round; the first gentleman then joins left hands with the second lady, and swings her once round in her place, the first lady doing the same with the second gentleman in *his* place. The partners of the first couple join right hands, swing right hands once round, and then the first gentleman swings left hands round with the third lady in her place, the first lady doing the same with the third gentleman; the first couple proceed to swing each of the other couples in their order, themselves always swinging right hands between each operation, until they have reached the bottom of the lines, where they end by swinging right hands, leaving the gentleman on the end of the ladies' line, and *vice versa*.

As soon as the first couple swing right hands, preparatory to turning the fifth couple, the second couple (now at the head of the lines) should commence and swing their way down the lines, in the same manner as the first couple are doing.

When the second couple have passed below the fifth couple, (now the fourth in the lines) the third (now the top) couple should commence the same figure, each successive couple in turn dancing their way to the bottom of the lines. By degrees the first couple will be promoted from the bottom, step by step, until they reach once more the top of the lines, and then the figure closes with a general promenade or waltz.

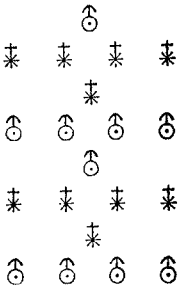
69.—THE FLAGS.

The Leader provides himself with ten pairs of flags, all of them of different patterns; he hands a set of exact duplicates to his partner, and they make a *tour de valse*. He then presents his flags to different ladies, and his lady hands her duplicates to as may gentlemen. Each gentleman seeks for, and makes a *tour de valse*, with the possessor of the flag similar to the one presented to him. Having waltzed once around the room, each gentleman hands his flag to another lady, and his

partner hands her flag to another gentleman, and the search for partners and *valse* are repeated, until all have danced.

70.—THE MILITARY FLAGS.

Ten pairs of flags, say two of each nation, are distributed by the Leader and his partner. Four lines of four each, alternately gentlemen and ladies, are formed, with an officer in front of each, thus:



⁂, A gentleman; ⊙, a lady; facing the way the pointers direct.

These lines march once round the room in regular file, and then march a second time round, coming last up the centre of the room. As each file reaches the head of the room, the gentlemen march to the left in single file, the ladies in the same manner to the right; halting on opposite sides of the room, and facing half round, gentlemen facing ladies. The corresponding pairs of flags then become partners for a dance.

71.—THE GENUFLEXIONS.

The first two couples perform a *tour de valse*, ending at a short distance from each other. The two gentlemen drop, each on one knee, facing one another, leaving sufficient space between them to allow the two ladies free passage. The two ladies (each holding her partner's right hand with her left), waltz twice around their respective partners; there the ladies join right hands, cross over, each waltzes twice around the other's partner, and cross right hands back again to their own partners, with whom they waltz back to their seats.

72.—THE FOUR KNIGHTS.

Four couples execute a *tour de valse*, finishing so as to form

a square large enough to allow the four ladies room to pass. Each gentleman then drops on one knee, with his partner's left hand in his right. Each lady waltzes once around her partner, leaves him, and the four ladies join right hands in the centre; they all swing half round; each places her left hand in opposite gentleman's right, and waltzes once around him; again all four ladies cross right hands in centre, and swing half round back to their respective partners, raising them up, and all waltz back to their seats.

73.—THE DOUBLE VIS À VIS.

The first four couples perform a *tour de valse*, afterwards arranging themselves in two lines, facing one another, the first and third couples forming one line, and the second and fourth couples the opposite line, as shown in Diagram No. 1.

, A gentleman; , a lady; facing the way the pointers direct.

Diagram No. 1.

Then the first and third couples half right and left with opposite couples, and balance back to places. The couples then quarter face round so that the first and second couples will be opposite the third and fourth, as in Diagram No. 2.

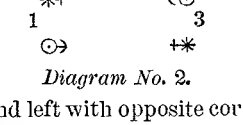


Diagram No. 2.

Again half right and left with opposite couples, and balance to places, closing with a *tour de valse* to seats.

74.—THE MUTUAL PASS.

The first two couples execute a *tour de valse*, at the close of which they join hands to form a ring, dancing round to the left. A signal is given, when the first couple pass under the

raised arms of the second couple; the second couple pass in their turn under the arms of the first, and the first couple once again under the arms of the second, retaining hold of hands. They dance again round in a ring to the left, and then both couples waltz to their seats.

75.—THE BASKET OF SIX.

After the first couple have performed a preliminary *tour de valse* the first gentleman selects two ladies, placing them one on each side of him; the first lady chooses two gentlemen, placing them one on each side of her. The first gentleman and his ladies join hands and place themselves opposite the first lady and her two gentlemen, forming two opposite lines of three, each three having their hands joined. They all advance four steps and retire; advance again four steps and halt, the two lines close together. The first gentleman, still holding his ladies, raises both arms, under each of which one of the first lady's cavaliers passes, still holding their lady; the first gentleman lowers his arms, the two gentlemen who have passed through join their disengaged hands behind the first gentleman, and the two ladies (who are still holding hands with first gentleman) also join their disengaged hands behind the first lady. Each line of three has thus become a ring, and the two rings linked together. The first gentleman then steps backward, passing his head under the joined hands of the two other gentlemen; the first lady steps back, passing her head under the raised hands of the two other ladies, and the six then form a double ring or *basket*, with intertwined arms, in which position they dance round to the left. Then all drop their hands and perform a *grand chain*, until the first gentleman and first lady meet; after which the figure closes with a waltz or promenade.

76.—THE BASKET OF EIGHT.

Four couples perform an introductory *tour de valse*, ending in the centre of the room; the four gentlemen join hands back to back, and the four ladies join hands in a ring, enclosing the gentlemen and facing them. All dance round, the gentlemen to the right and the ladies to the left; at a signal, the ladies raise their arms, and allow one gentleman to pass

under each pair of uplifted arms, still retaining hold of hands, and forming a *basket*. In this position they dance in a ring once round; all let go of hands and execute a *grand chain* once round, closing with a waltz by the couples as they find themselves.

77.—THE OPPOSING COLUMNS.

The first four couples make a *tour de valse*. Each of the four ladies chooses another lady, and each of the gentlemen selects another gentleman. The first gentleman and his companion stand facing the first lady and her companion; the other gentlemen arrange themselves two by two in column behind the two front gentlemen, and the other ladies two by two behind the front ladies. A signal is given, and each of the two front gentlemen gives his right hand to the lady opposite to him, passing her and giving his left hand to the lady next behind her, and so right and left chain to the last lady. The two front ladies pass right and left through the gentlemen's columns in the same manner, until the two columns are entirely combined and every gentleman has a partner, with whom he waltzes to seats.

78.—THE REVOLVING STAR.

Four couples form a *star*, the gentlemen crossing left hands in centre, and holding their partners by right hands; each lady calls a gentleman, with whom she joins left hands; each of these gentlemen then calls a lady, with whom he joins right hands. Four other couples occupy the spaces between the points of the star, and waltz there as the star revolves on its pivot. At the close all waltz to seats.

79.—THE MAY-POLE.

A pole, about ten feet in height, is inserted in a box filled with earth, to give the foundation weight and stability. To the top of the pole six (or eight) ribbons of different colors are fastened, each being about four yards long, with a loop at the lower end. Three couples (or, if eight ribbons, four couples) waltz around the room, and form a circle around the pole, each gentleman having his partner on his right hand. Each takes a ribbon, holding the loop, the gentleman in his right hand, and

the lady in her left, and all face partners. At a signal they all form the *grand chain*, the ladies going to the left, and the gentlemen to the right, each gentleman first passing inside his partner, then outside the next lady, and so on, until the ribbons are braided upon the pole. At a signal, when each gentleman faces his original partner, all turn half round, changing the ribbons to the outer hand, and reverse the movement, unwinding the ribbons. Afterwards the couples waltz around the room once.

80.—THE GRAND CHAIN.

Four or more couples commence with a *tour de valse;* afterwards the ladies choose other gentlemen, and the gentlemen other lady partners, and form in a circle. The gentlemen give right hands to partners, and all *right and left all round;* at a signal, gentlemen swing ladies by right hands half round, and all continue the chain in the opposite direction. At a second signal, gentlemen swing ladies half round by left hands, and again reverse the direction. Every time a signal is given all swing and reverse the chain, until word is given to return to places, when each gentleman dances with the lady facing him to seats.

81.—THE HUNGARIAN.

Four couples form a quadrille. Each of the head couples right and left with right-hand side couple; half ladies' chain and then turn new partner in place. All polka round. Repeat the figure with left-hand side couples, and all polka round. Repeat with right-hand side couples, and all polka round. Again with left side couples, and all polka to seats. The whole of this must be to polka music, and any number of quadrille sets may be formed and danced at the same time.

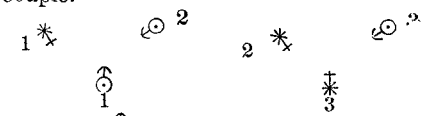
82.—THE FLIRTATION.

Four couples make a *tour de valse,* finishing in the form of a square in the centre of the room. The four gentlemen kneel; the four ladies join right hands in centre and dance round to the left, each passing her partner, and giving her left hand to the gentleman next on her partner's left; the ladies drop right hands; and each, retaining the gentleman's hand, dances once round him, and again joins right hands with the three other

ladies in the centre. They dance round to the left with right hands crossed until each has arrived at the gentleman next to the left of the gentleman last turned, repeating the figure until each lady has turned round her own partner, with whom she waltzes to place.

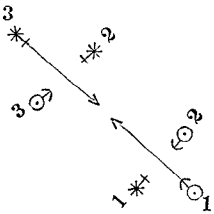
83.—THE TWIN CIRCLES.

Three couples perform a *tour de valse*. The Leader gives his right hand to his partner, who gives her right hand to the lady of the second couple. The third lady gives her left hand to her partner, and he gives his left hand to the gentleman of the second couple.



✳, A gentleman; ⊙, a lady, facing the way the pointers direct.

They then form two circles of three each and waltz round. At a signal they approach and halt. The lady No. 1 and the gentleman No. 3 pass under the arms of the others and meet in the middle, thus:



They perform a *tour de valse*, and the figure is repeated by the other couples.

84.—THE REVERSED ROUND.

Three couples perform a *tour de valse*. The ladies stand in line, side by side, the first lady at the right-hand end of the line. The three gentlemen join hands, the Leader to the left, and pass to the left in front of the ladies; they form a circle around the first lady, making a complete turn to the left; when the first gentleman emerges again between the first and second ladies, he drops the hand of the second gentleman, and they form a ring around the second lady, all facing outwards,

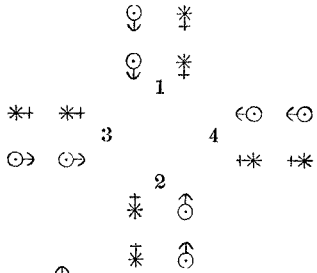
and make another complete turn to the left. They form in a similar ring around the third lady, all facing inwards; after a complete turn to the left the first gentleman resumes his place as head of the line, and they pass once around the three ladies until each gentleman faces his partner, and waltz to seats.

85.—THE MIRROR.

The first couple perform a *tour de valse.* The gentleman seats his lady on a chair in the centre of the room, and gives her a mirror to hold. Then all the gentlemen, one after the other, pass behind her chair and show themselves to her in the mirror, which she wipes with her handkerchief when she does not accept the one she sees. When the favored cavalier presents himself, she rises and dances with him, leaving the mirror on the chair. The same is done by the other couples.

86.—THE MAZE.

Four couples perform a *tour de valse,* and then form a quadrille. Four other couples take up positions so that a new couple stand exactly behind each one of the couples that form the quadrille.



, A gentleman; , a lady, facing the way the pointers direct.

The figure commences by the four inside ladies crossing right hands; they move entirely round, giving left hands to partners and swinging round to places. While the inner couples are thus engaged, the four outer couples waltz half round, outside the quadrille, to opposite places. Then the inner couples waltz entirely round, resuming their places, but facing outwards. All chassez at places; turn at corners with right hands, and turn partners with left hands to places. All the gentlemen then waltz to seats with the ladies standing opposite them.

87.—THE NEW DEAL.

Three couples commence with a *tour de valse;* each gentleman selects another lady, and each lady another gentleman. The new couples form in column, with the leading gentleman and his partner at the head. The gentlemen all quarter-face to the right, and the ladies to the left, forming two lines facing each other, the six gentlemen in one line, and the six ladies in the other. All take two steps backward to leave a space between the two lines. The two couples at the head cross right hands and turn half round, the two bottom couples doing the same, while the two middle couples join hands and make a half turn to the left; these three movements reverse the lines, and also change the order of each person in the ranks. The head couple (as they now stand) waltz down between the lines; the gentleman of the bottom couple wheels round to the left and passes up outside the gentlemen's line, while his opposite partner passes up behind the ladies' line, the two meeting at the head of the lines; joining left hands they cross over and waltz with the lady and gentleman at the head of the lines to seats. When the head couple (now waltzing down between the lines) reach the bottom, the gentleman leaves his partner and waltzes with the bottom lady to seats, while the lady waltzes with bottom gentleman to seats. At the same time the gentlemen remaining in line waltz with the opposite ladies to seats.

88.—THE LOVE KNOT.

The leading couple execute a *tour de valse;* after which the gentleman selects two ladies, and the lady two gentlemen, and they arrange themselves in two lines of three each, opposite one another, the leading gentleman and lady in the centre, as shown in the diagram:

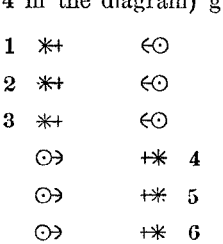
, A gentleman; , a lady, facing the way the pointers direct.

First gentleman (No. 1) and lady (No. 2) join right hands

and swing half round; then No. 1 swings No. 3 entirely round in place by left hands joined, while No. 2 does the same with No. 6. Nos. 1 and 2 again swing entirely round with right hands joined; then No. 1 joins left hands with No. 5, and swings her round, while No. 2 does the same with No. 4. The leading couple again swing right hands, and all waltz to seats.

89.—THE INVERTED COLUMNS.

Three couples commence by a *tour de valse*. At a signal from the Leader, each of the gentlemen selects another gentleman, and each lady chooses another lady. The first, second and third gentlemen arrange themselves in line, the three newly chosen ladies also forming in the same line to the right of the gentlemen. The first, second and third ladies also form in line, opposite to and facing their respective partners, the three chosen gentlemen continuing the line to the left of the ladies, and each facing one of the chosen ladies. The figure is commenced by the gentleman next to the third lady in the ladies' line (designated No. 4 in the diagram) giving his right hand



, A gentleman; , a lady, facing the way the pointers direct.

to the third gentleman, his left hand to the second gentleman, his right hand to the first gentleman, whose place he takes at the head of the gentlemen's line. The third gentleman performs a similar chain with the two other chosen gentlemen (Nos. 5 and 6), taking his position at the bottom of the line. The third lady and the first-chosen lady next perform a similar figure, bringing the partners facing each other again. Then all forward once and waltz.

90.—THE ROYAL ARCH.

Two couples commence by a *tour de valse*. Each gentleman

selects a lady, and each lady a gentleman; the four couples form a quadrille. All perform the *ladies' grand chain* (see page 23) to places again. The two head gentlemen advance two steps each towards the centre of the quadrille, facing each other; the four ladies join hands around them, leaving the two gentlemen of the side couples outside the ring; the two inside gentlemen stretch out their arms over the ladies' ring, each giving one hand to each of the outside gentlemen, raising their arms so as to form a double arch on each side of the quadrille. The ladies dance round in a ring to the left, under the arches, until each has resumed her former position, when all waltz to seats.

91.—THE CARNIVAL.

All the couples are divided, the ladies being arranged in one circle, and the gentlemen in another, both circles facing outwards. A sufficient number of paper costumes, packed as "favors," being in readiness, the Leader takes one of the ladies' "favors" and presents it to one of the ladies, whom he leads inside the ladies' circle, where the costumes are put on, and then leads her to her seat. The Leader's partner at the same time hands a gentleman's "favor" to one of the gentlemen, and leads him into his ring to be robed or decorated, and then is in turn led by him to her seat. The second couple proceed in like manner, until all have been accommodated.

The Conductor then can organize some short figures for dancing, forming also groups and tableaux appropriate to the decorations.

CLOSING FIGURES.

92.—THE REUNION OF COUPLES.

The first couple make a promenade, and then take the second couple to make a round of four. They make a half turn to the left, the Conductor then drops the hand of the second lady, and turns to the left, drawing the others after him to meet the third couple and form a round of six. After a half turn to the left, the Conductor relinquishes the hand of the

lady on the left and proceeds to meet the next couple, and so on until all the couples have been taken, when a general round is formed. All turn to the left (*eight bars*), then to the right (*eight bars*), and turn partners. The figure is concluded with a general waltz.

93.—THE LADY TO THE LEFT.

All form a general round (*hands all round*), and turn to left, *four bars*. The gentlemen turn their partners, leaving them on their left, *four bars*. They all join hands and again turn to the left, *four bars;* the gentlemen all turn the ladies on their right, *four bars*, and transfer them to their left. The figure is continued until each gentleman rejoins his partner, when they waltz to places.

94.—THE WINDING ALLEY.

A number of couples make a *tour de valse*, finishing by forming a circle. The gentlemen swing their partners half round towards the centre of the circle, and leave them standing facing outwards, making an inner ring, and affording a passage way about three feet wide between the two circles. The leading couple waltz round through this passage until they arrive at their place. The Leader then exchanges positions with his partner, she taking his place in the gentlemen's circle, and he taking her place in the ladies' circle. Each couple in turn perform this figure. It terminates with a general waltz.

95.—THE PURSUIT.

This figure may be commenced by any number of couples. Two or three gentlemen without partners act as free rovers; either of them can go up to a couple, clap his hands, take the lady from her partner, and dance with her, until in turn supplanted, while the bereaved cavalier is left to console himself by obtaining another partner in the same manner. This figure will cause a great deal of amusement if performed by the gentlemen with spirit and impartiality, and the changes of partners follow one another in rapid succession. The one weak spot in this figure is that the original rovers are also deserters, as their lady partners have no opportunity to join in the dance. This might

be avoided in a measure by causing, at a given signal, the gentlemen who are in the position of rovers to take their seats, and the waiting ladies continue as *roveresses* in their stead.

96.—THE LABYRINTH.

All form a general round (*hands all round*), turning to the left. At a signal the Leader separates from the lady on his left, and continues on to the left, entering the circle and drawing the others after him in a coil or spiral line towards the centre; the lady from whom he separated continues at the same time towards the right, thus tightening the coil. Sufficient space must be left between the coils to allow of free passage. When the inner coil has become small, the leading couple waltz out between the coils until they emerge, followed by each inner couple in succession, each couple joining hands with the outer end of the coil as they arrive, until the circle is formed again, when all waltz to seats.

97.—THE TWO LINES.

The Conductor takes his lady and promenades round the room; all the other couples follow him. Two lines are formed (about six feet apart) the gentlemen all facing their ladies. The first couple lead off with a waltz, passing upward behind the line of ladies, then down between the two lines, and again upward behind the ladies. On reaching the end of the line they halt, and the gentleman exchanges positions with the lady, she taking his place at the end of the gentlemen's line, and he placing himself opposite in the ladies' line. Each couple in turn perform the same figure, and it terminates with a general waltz.

98.—THE SNAIL, OR ENDLESS ROUNDS.

All form a general round (*hands all round*) and turn to the left. At a signal the Conductor quits the hand of the lady on his left (the others all retaining their hold of hands) and coils, like a snail, round and round to the left, while the last lady, whose hand he has quitted, turns to the right, thus enveloping or tightening the inner coils, which become gradually diminished as each turn is made. At a signal, when the coil has become sufficiently compact and crowded, they all halt, and the

Conductor escapes by passing under the arms of the last couple, all following him, without letting go of hands. The Leader conducts the chain about the room in a sinuous course, when the general round is again formed and all waltz to places.

99.—THE FINAL ROUND.

All form a general round as in the preceding figure. The Conductor and lady separate from the circle, which immediately must be reconnected, and waltz in the centre. At a signal the Conductor stops, and his lady retires from the circle. He then selects another lady with whom he waltzes in the midst. At a signal he retires from the circle, the lady takes another gentleman and the same figure is repeated. When only three couples remain, a general waltz terminates the figure.

100.—THE MARCH IN FILE.

The leading couple march round the room, each successive couple falling in behind them in regular order. The march is then conducted in the same manner as described on page 25. At the conclusion, the music changes to a waltz, and all waltz to places.

101.—THE MARCH IN COLUMN.

The leading couple march round the room, followed by the other couples in order. The movements described under the head of "The March in Column," on page 26, are then performed, concluding with a general waltz to places.

102.—THE MARCH BY PLATOONS.

This march is conducted in the manner described under the same heading on page 26; concluding with a general waltz.

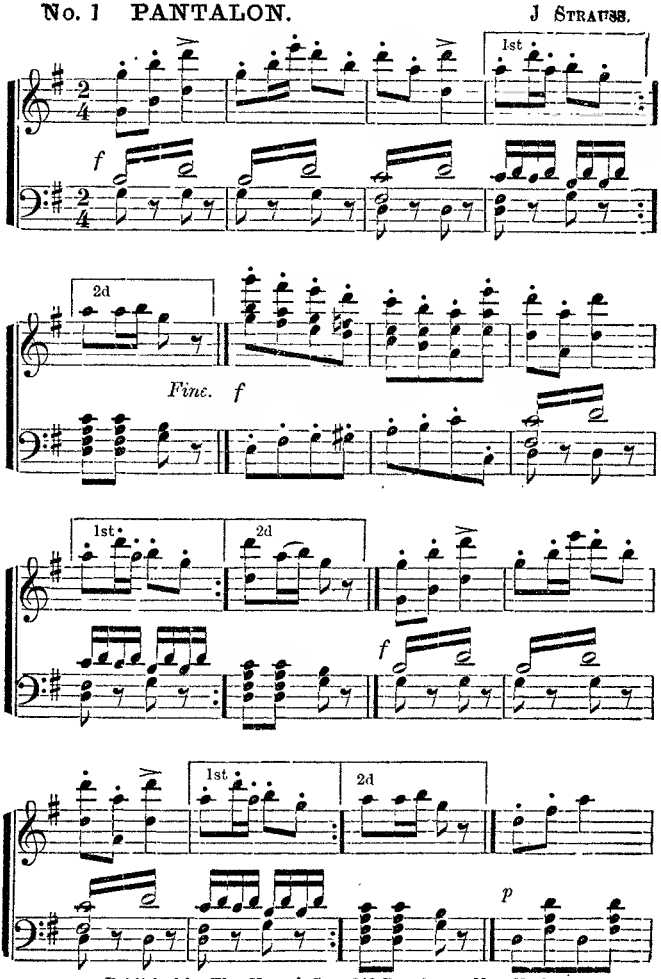
103.—THE ARBOR MARCH.

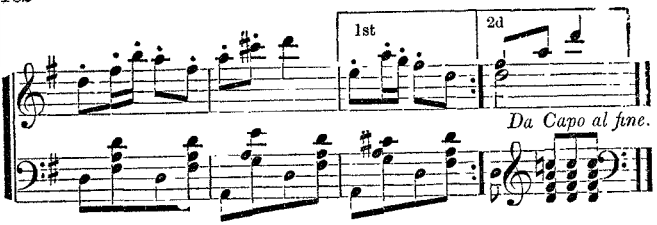
The movements introduced in this march are described on page 27; concluding with a waltz to places.

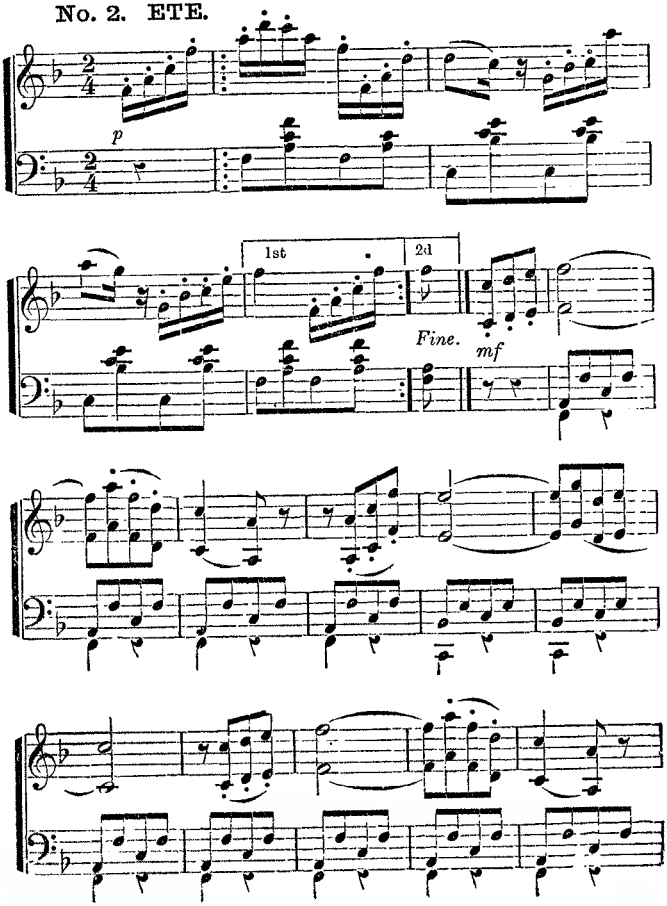
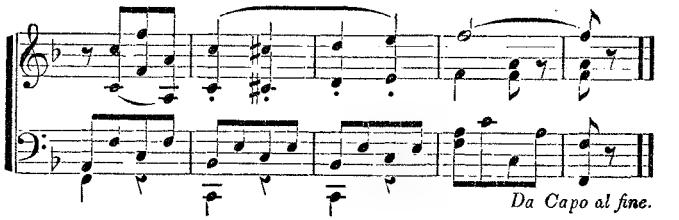
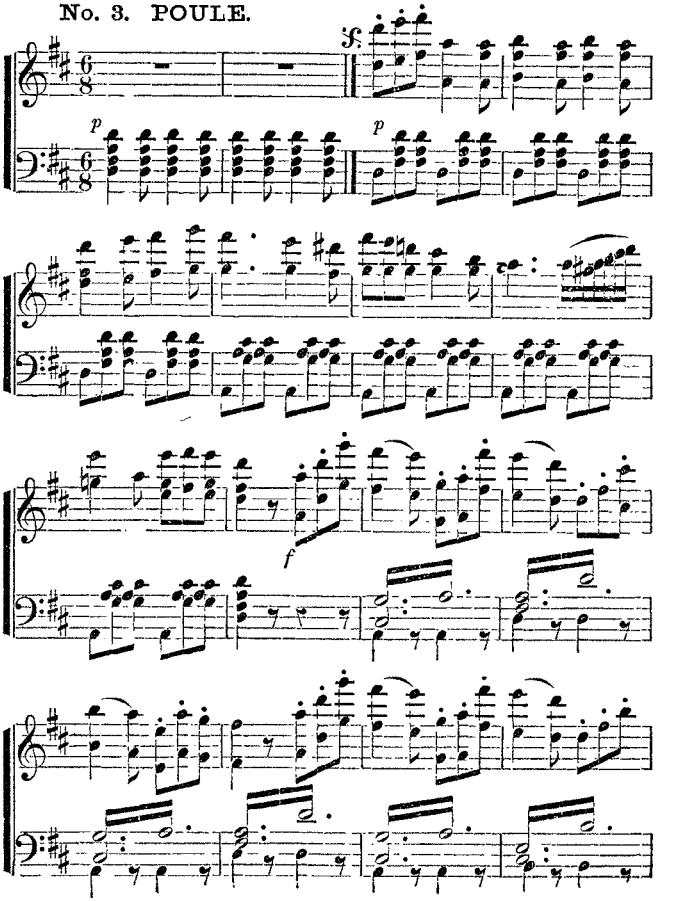
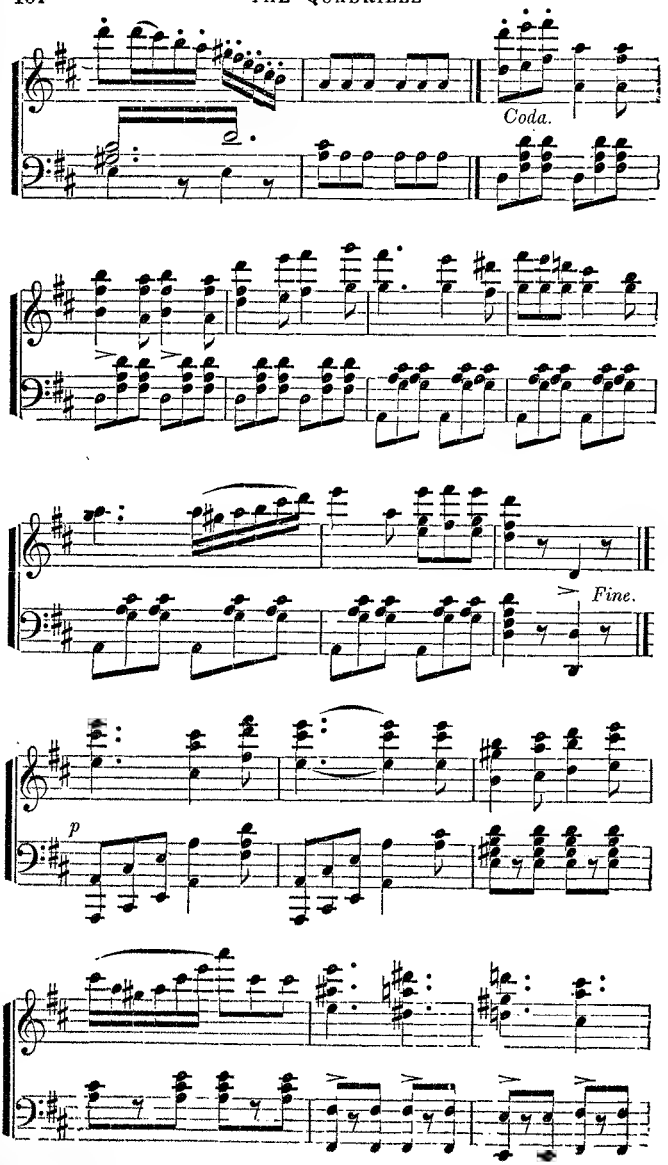
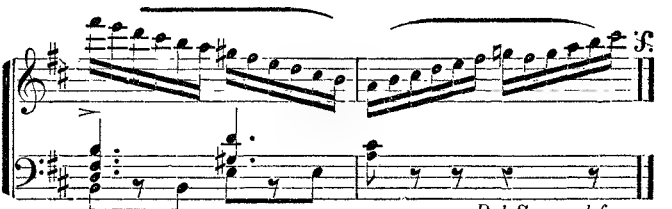
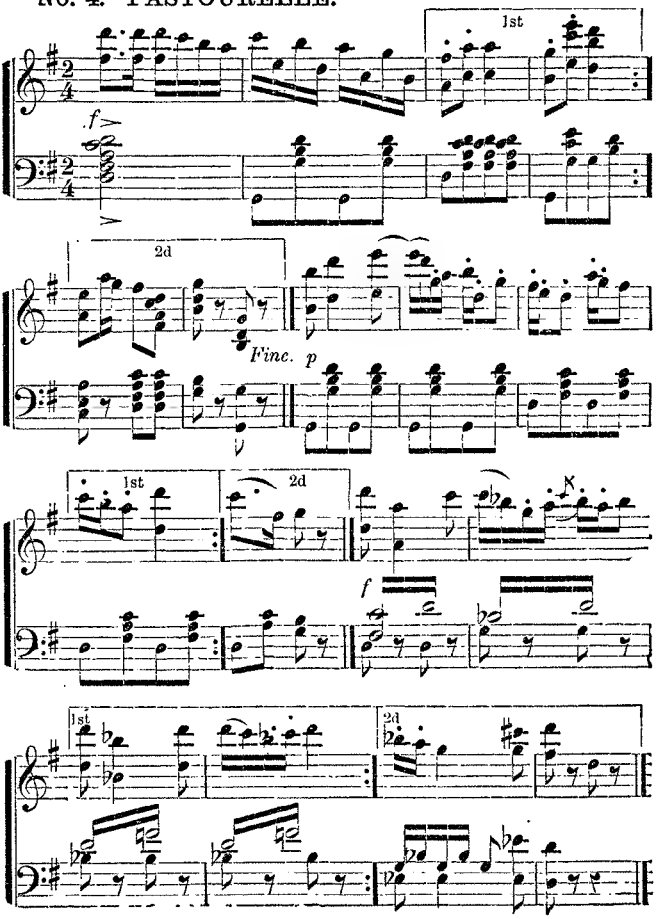
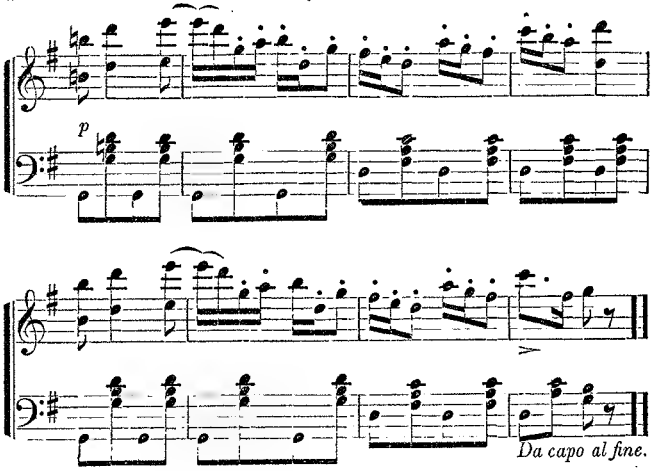
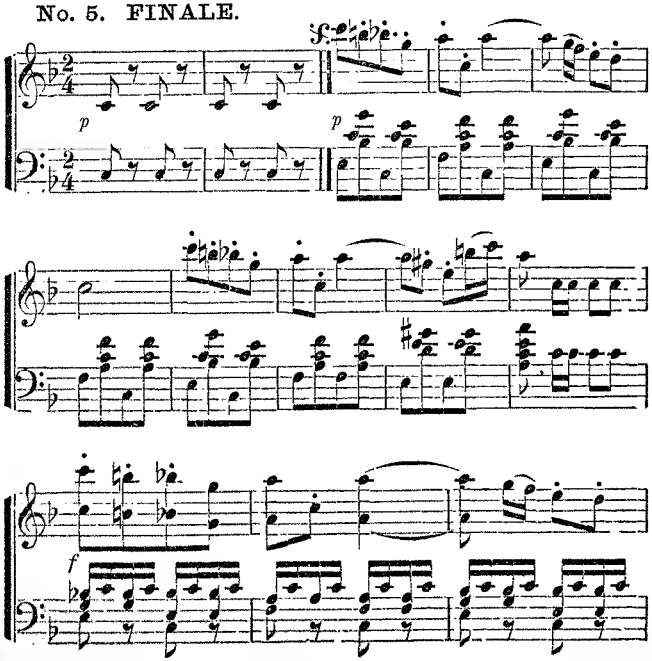
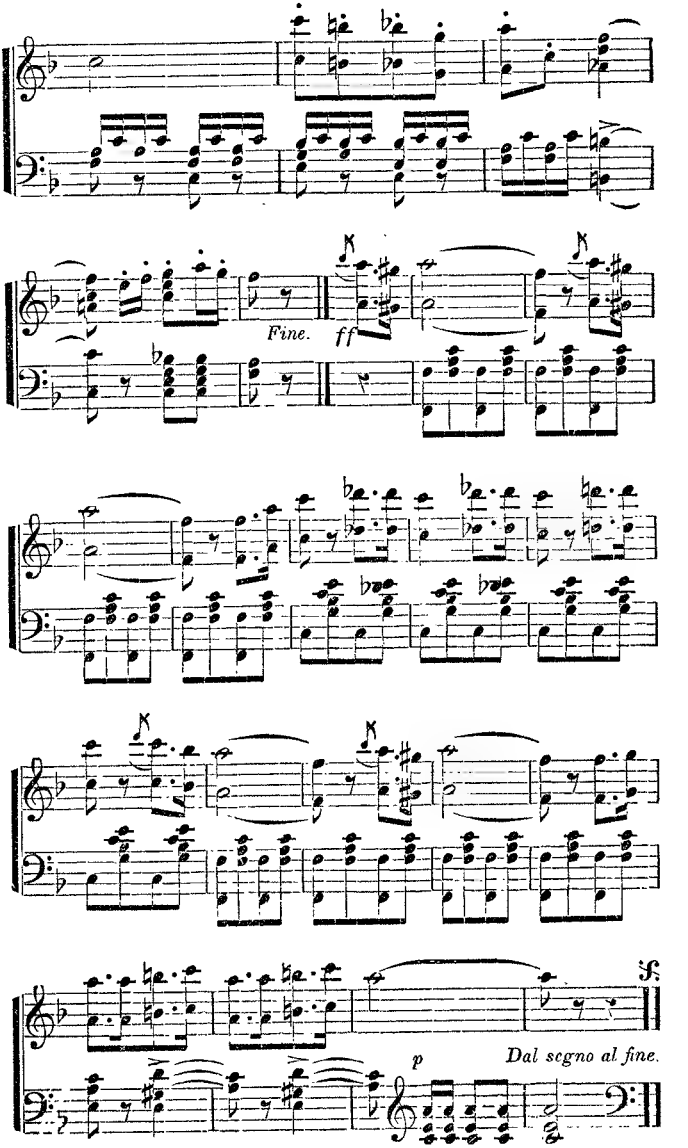
104.—THE SERPENTINE MARCH.

The leading couple lead off in a march round the room, the other couples forming in after them. The movements of the march are described on page 27; at the conclusion a general waltz to seats.

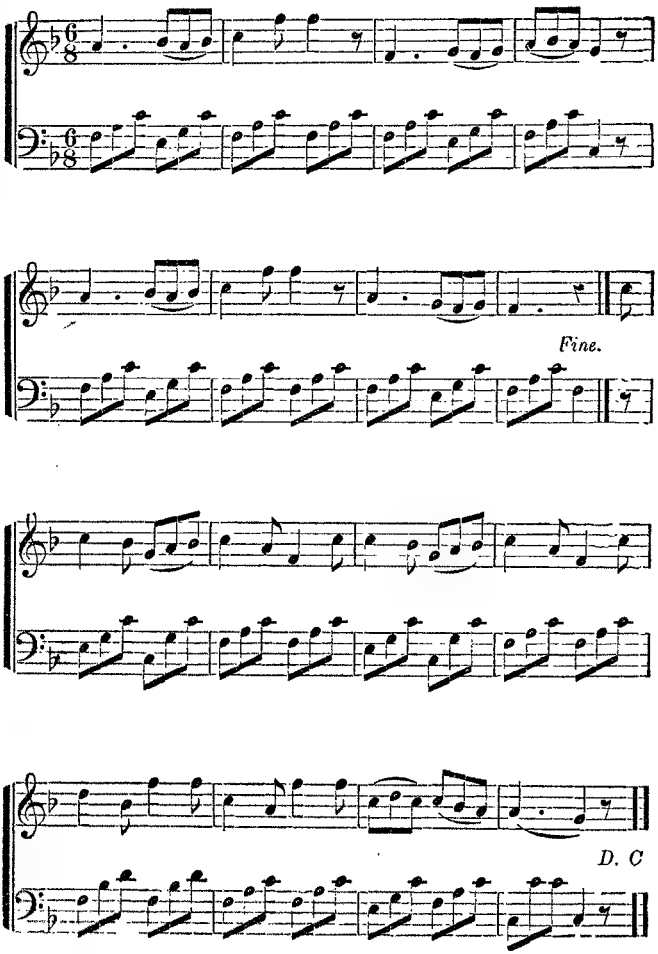
The Quadrille.

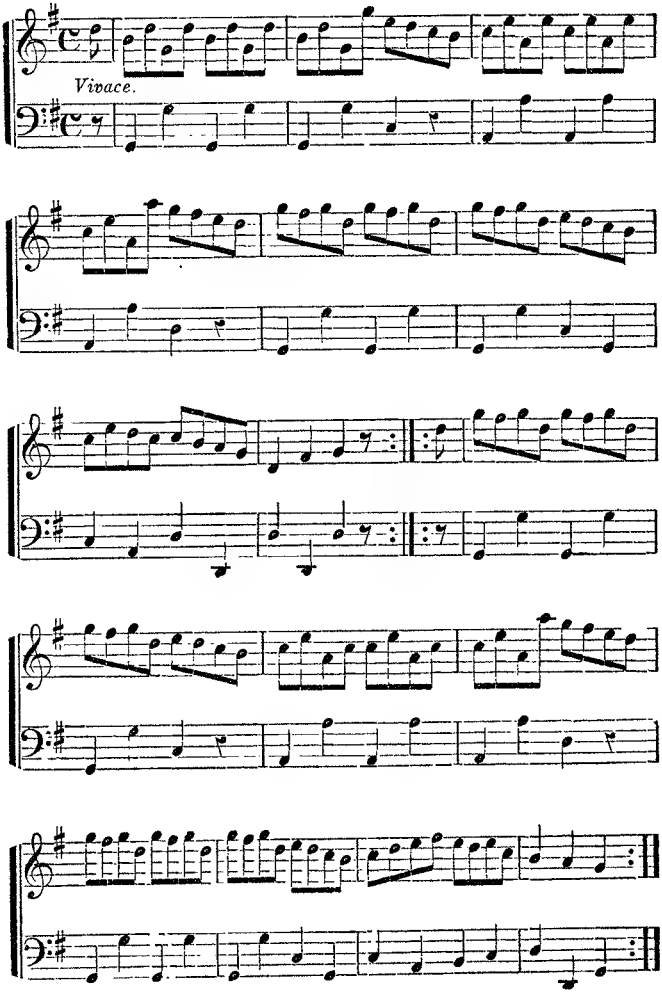
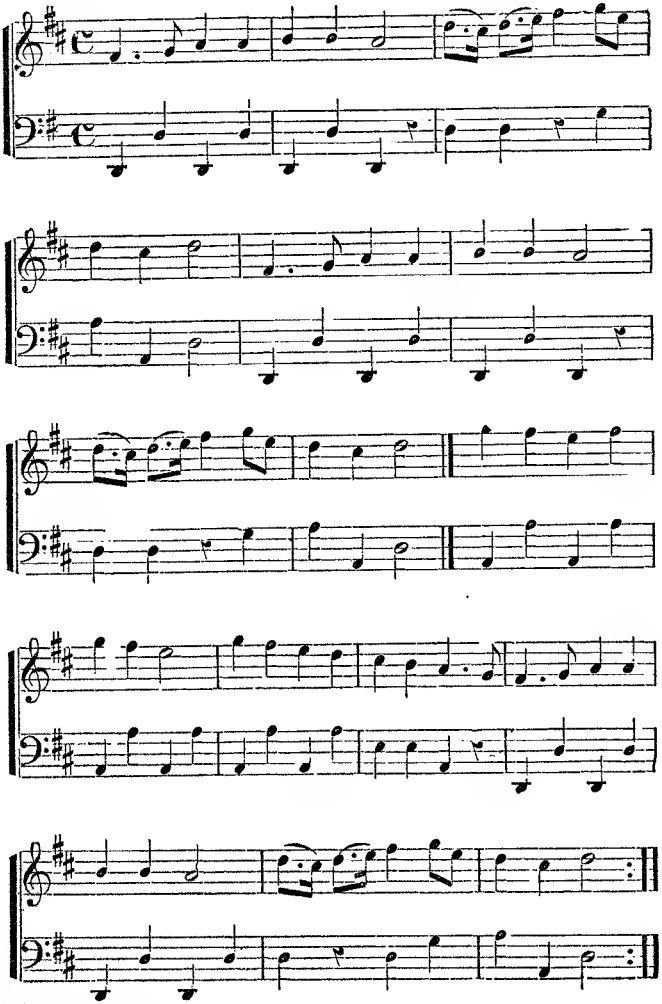
(THE CHILDREN OF HAIMON.)

Published by WM. HALL & SON, 543 Broadway, New York.



No. 2. ETE.

No. 3. POULE.

Coda.
Fine.
p

No. 4. PASTOURELLE.

No. 5. FINALE.

Fine.
ff
p
Dal segno al fine.

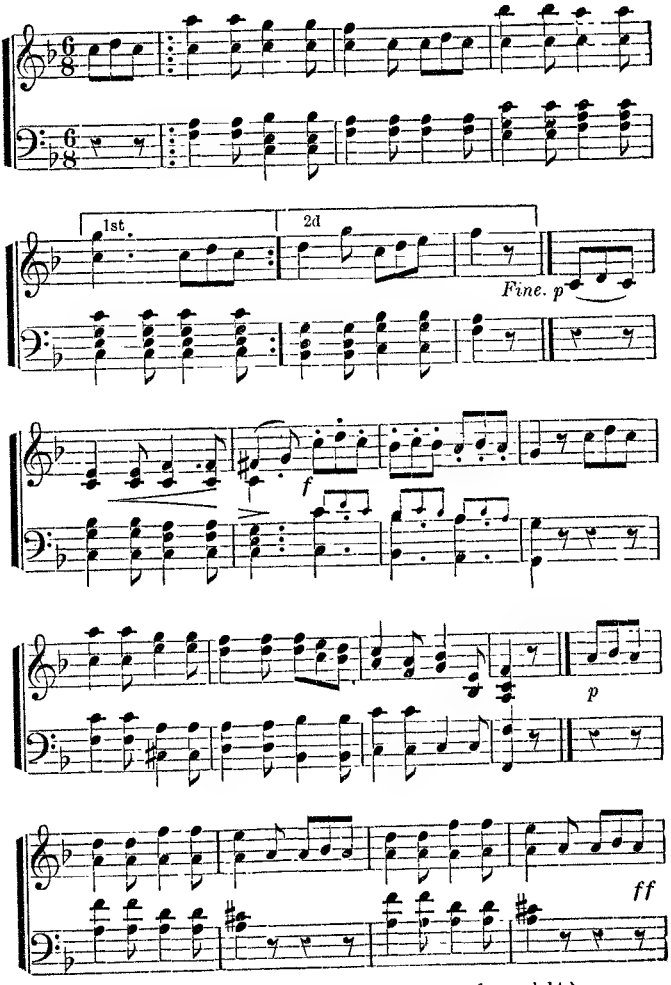
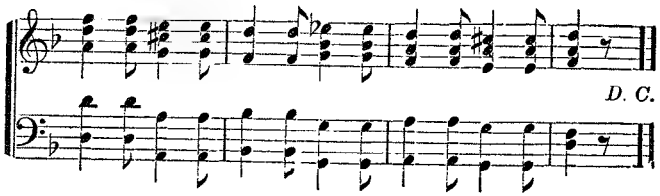
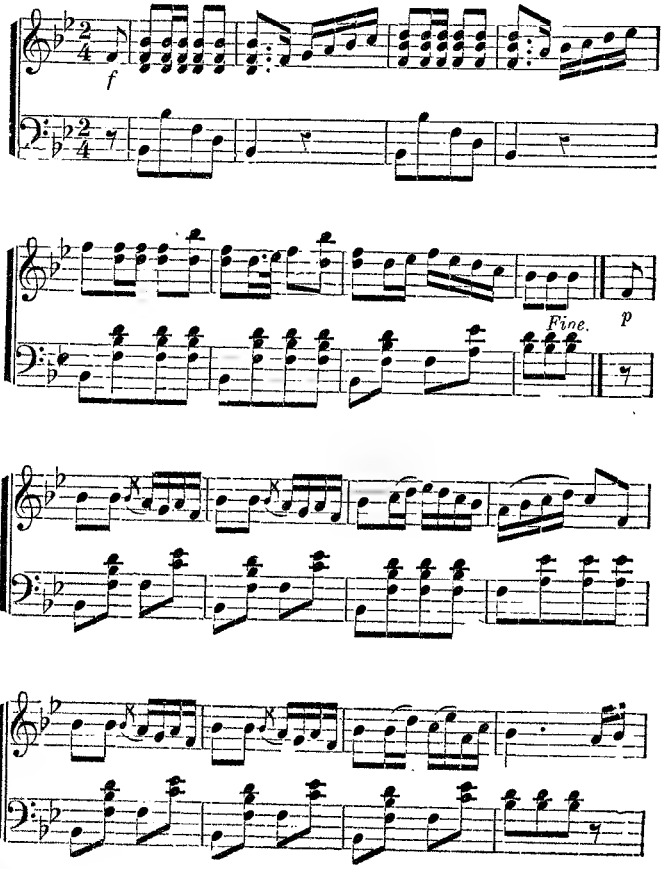
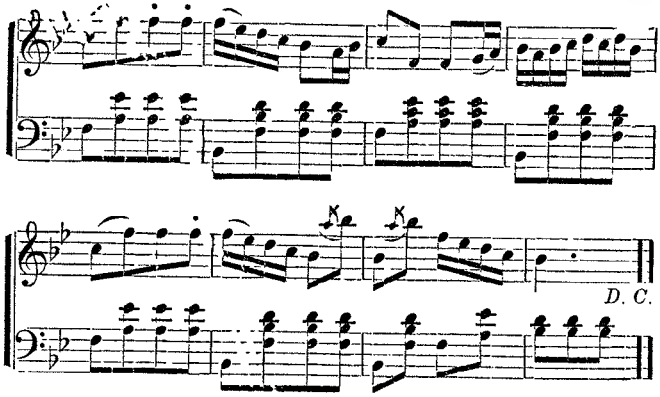
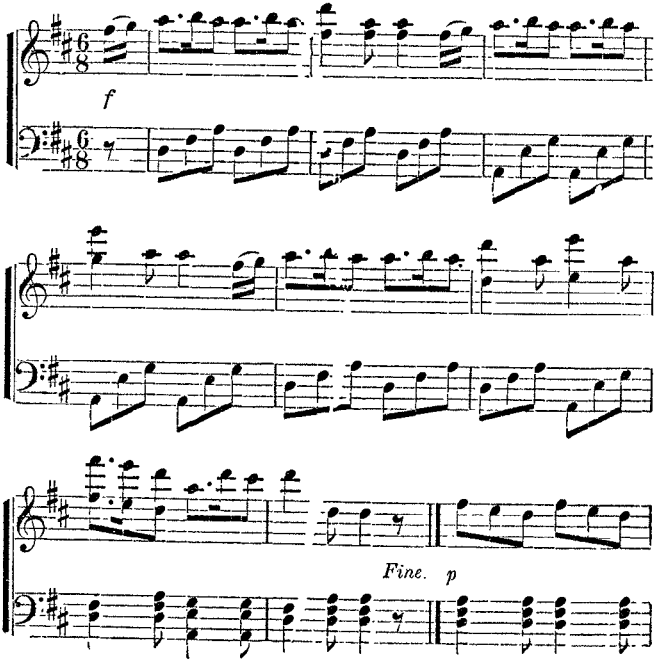
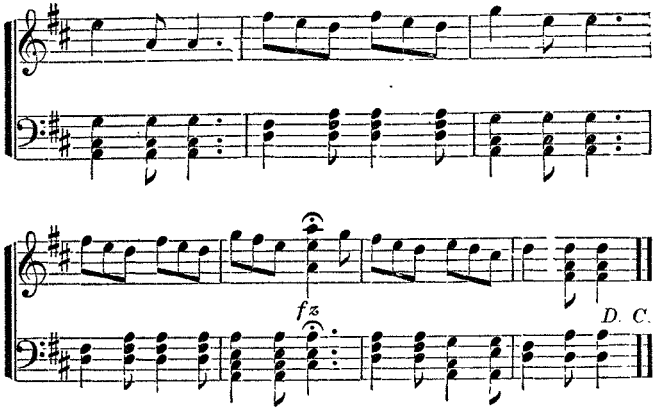
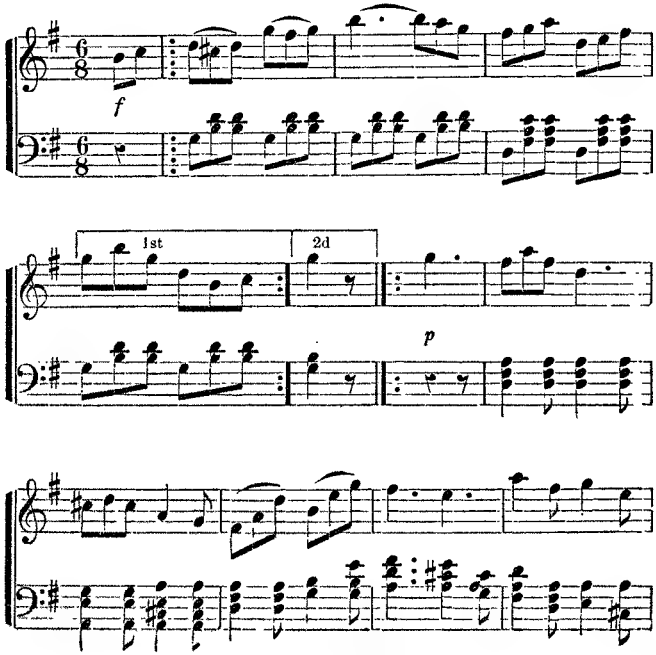
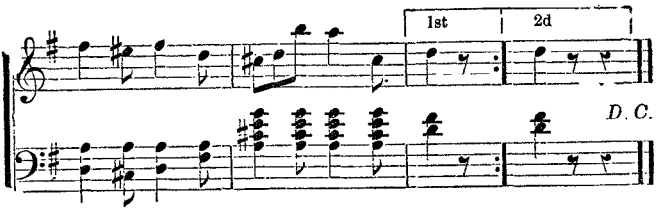
Basket Quadrille.

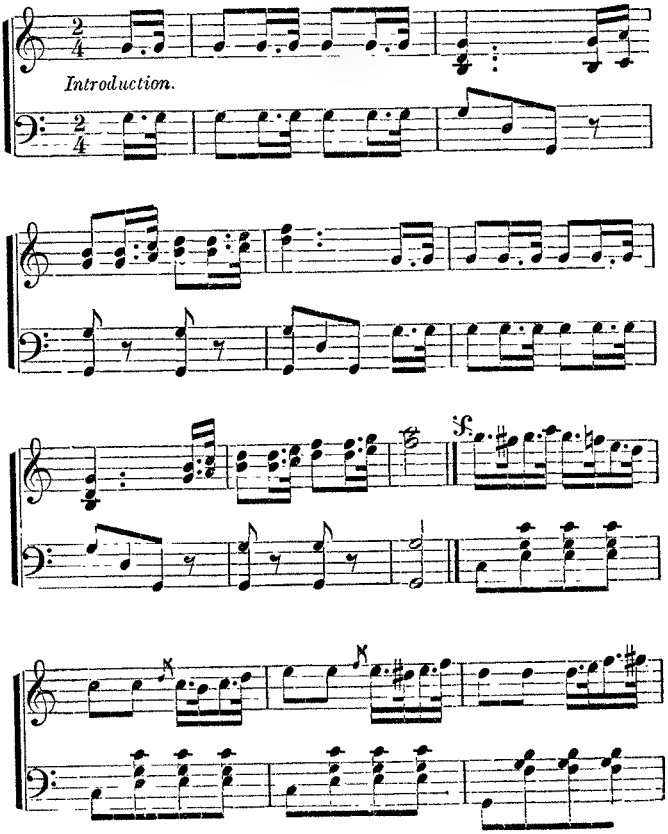
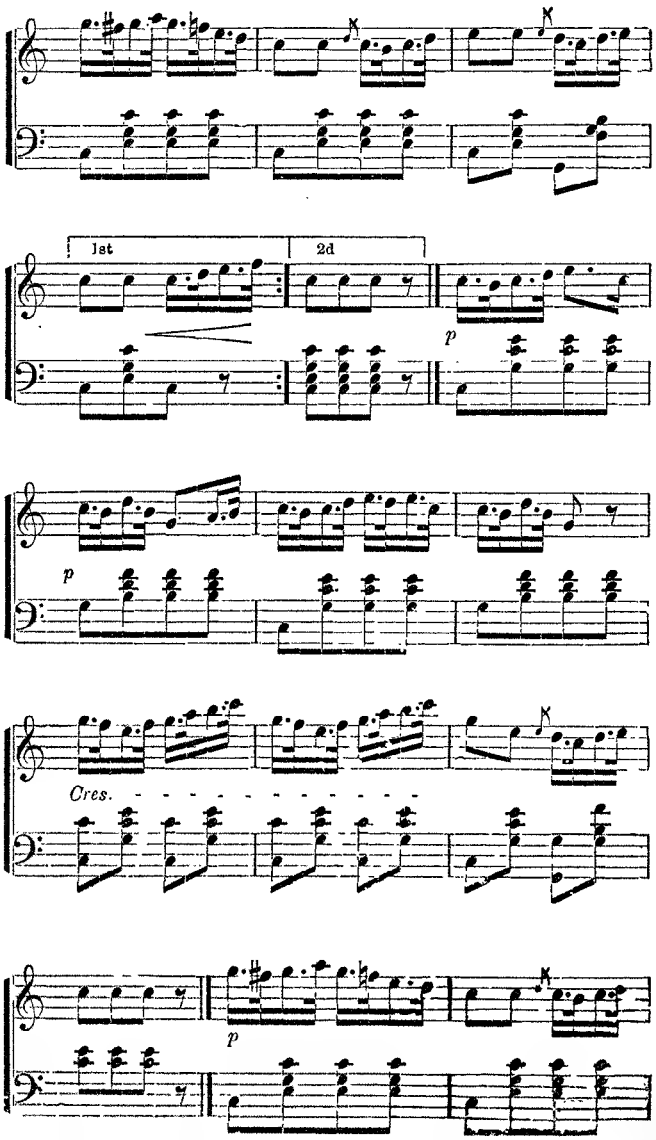
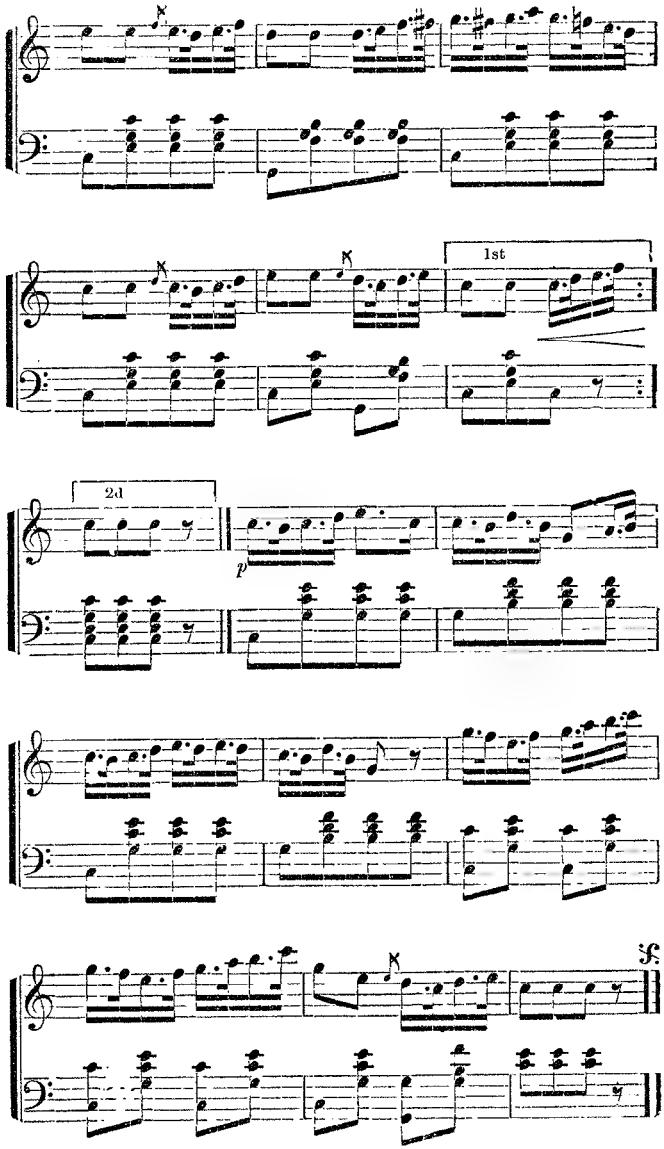
LIFE LET US CHERISH.

Jig. No. 1.

THE DEVIL'S DREAM.

The Cheat.

Published by William Hall & Son

The Lancers Quadrille.

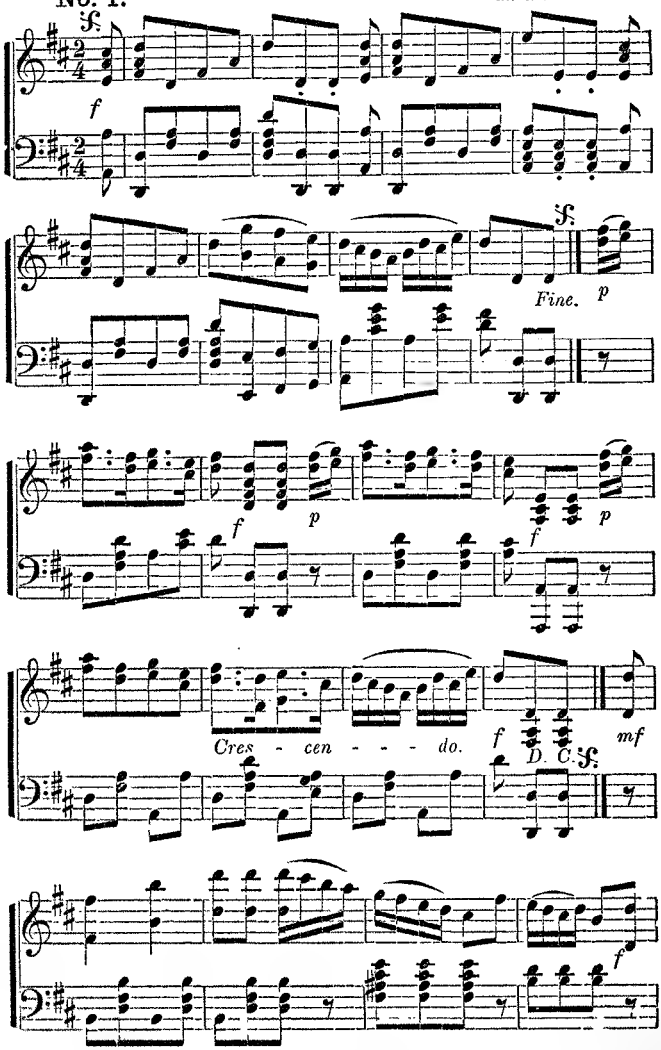
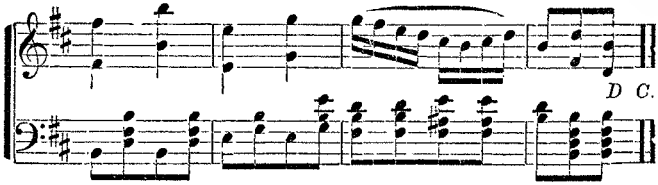
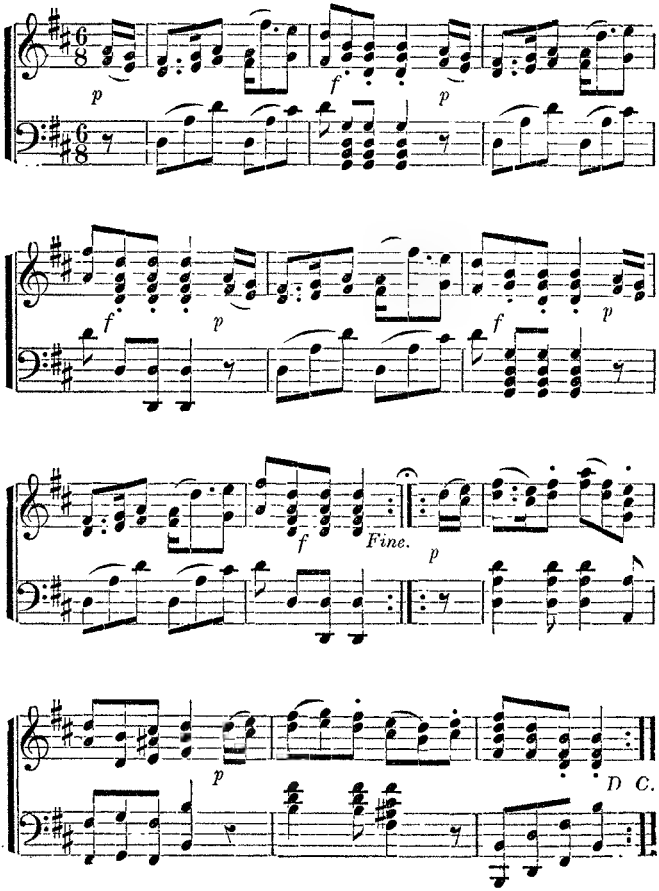
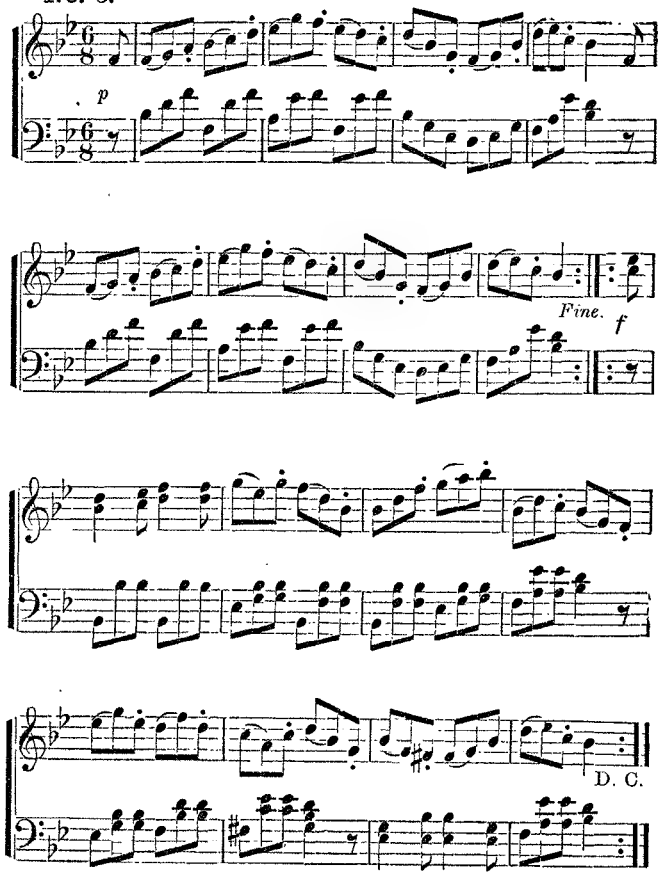
No. 1. LES TIROIRS

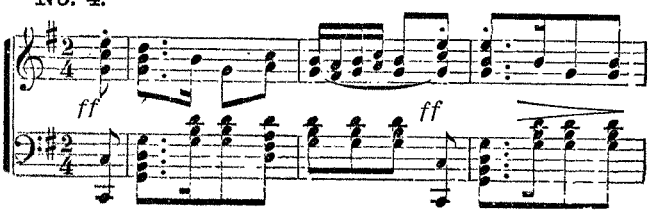
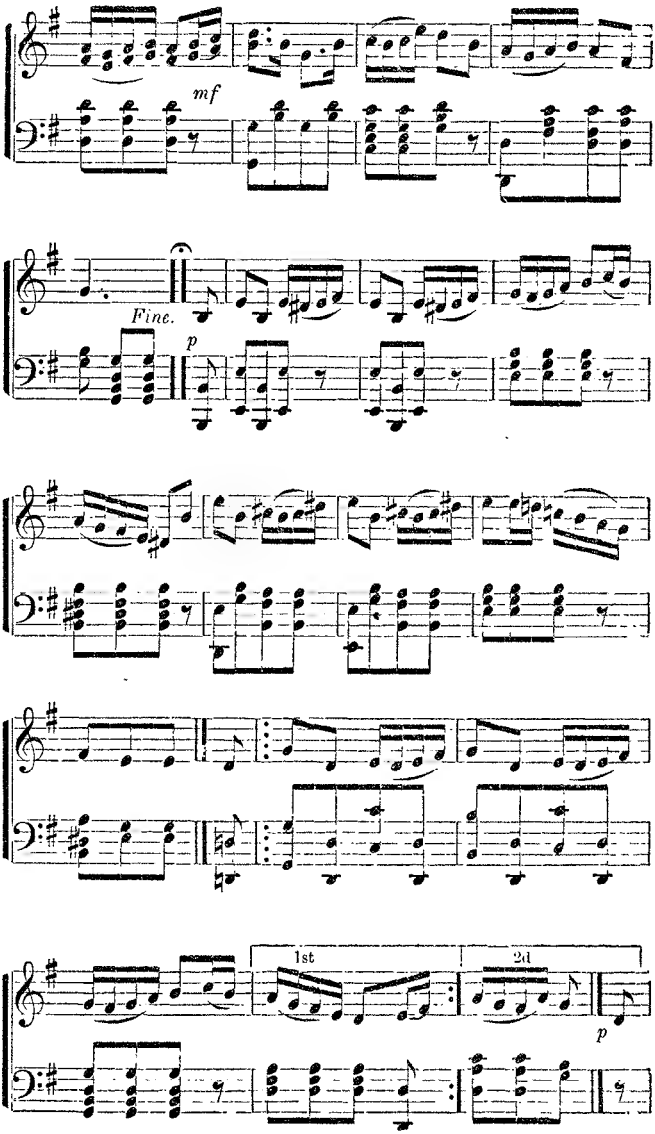
Arr. by Geo. Wallace.

(By permission of Wm. Hall & Son, owners of copyright.)

No. 2. LES LIGNES.

No. 3. LES MOULINETS.

No. 4. LES VISITES.



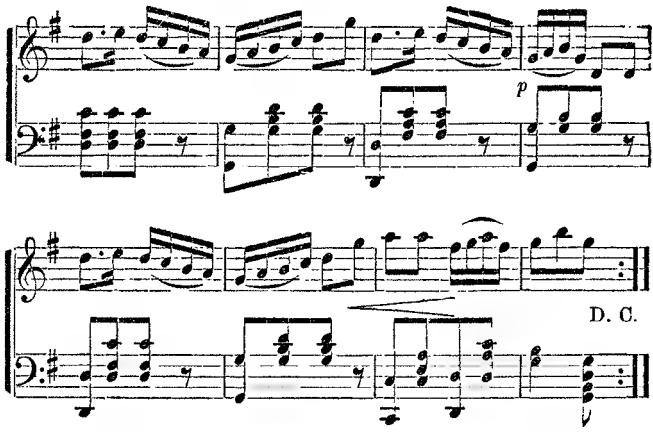
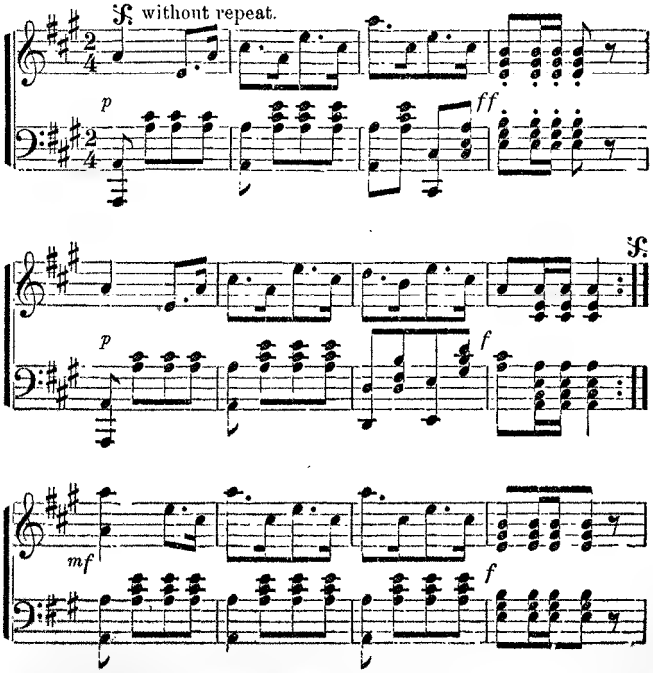
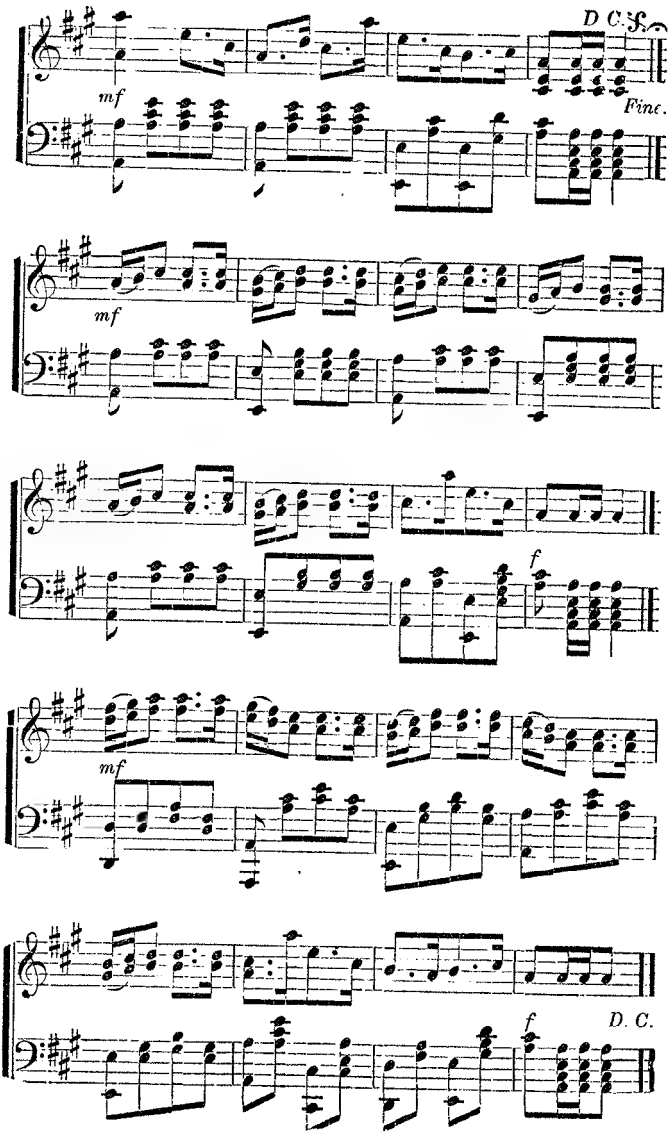
No. 5. LES LANCIERS.

1st
2d
p
p
Cres.
p

1st
2d
p
ff

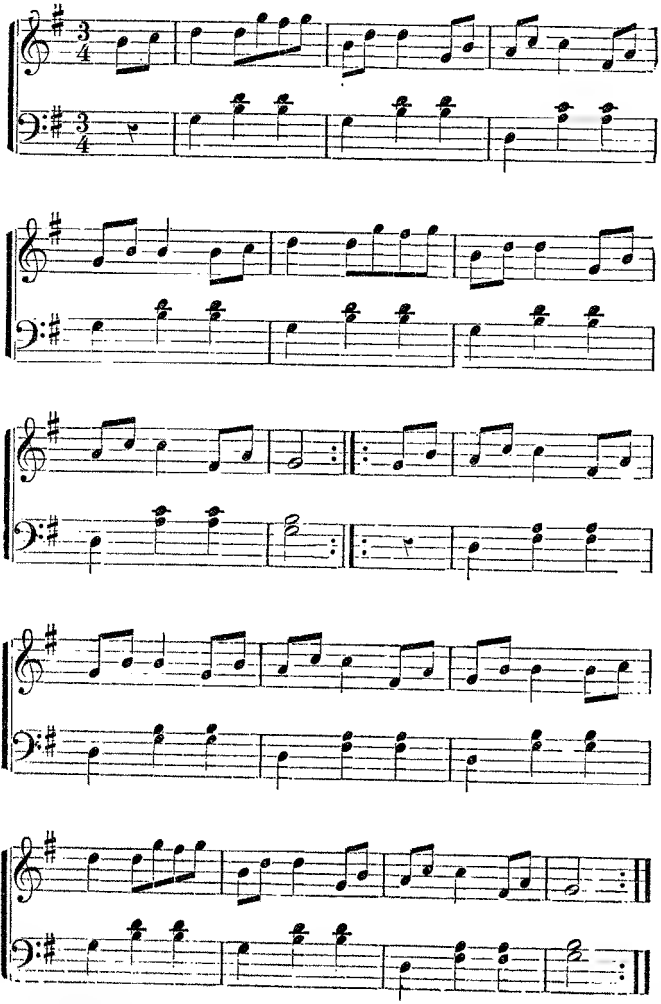
Caledonians.

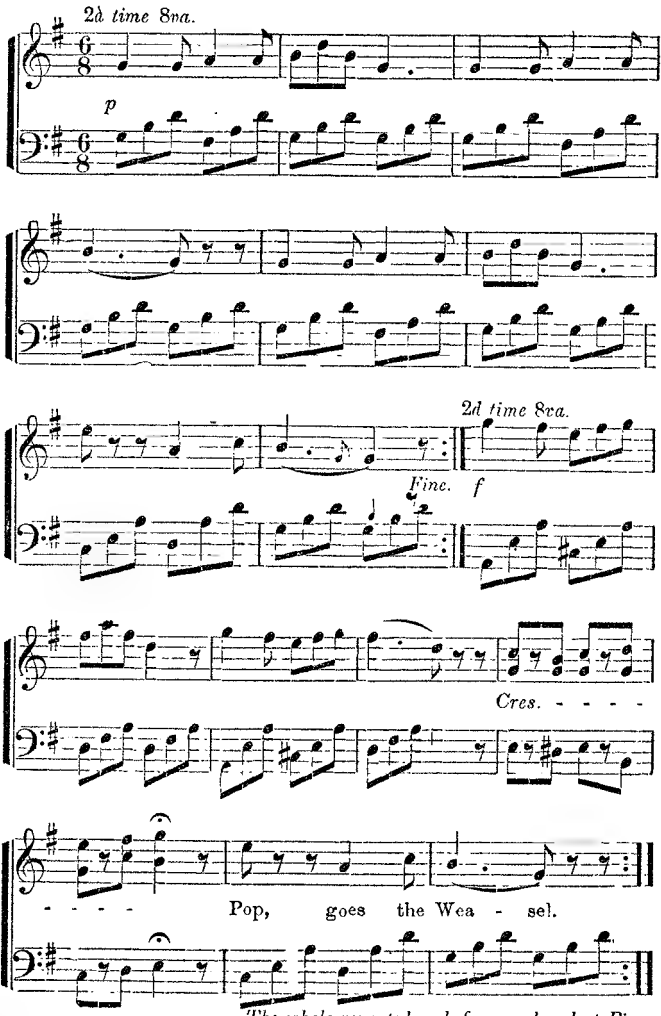
No. 1.

R. NEWMAN

(By permission of W. E. MILLET, owners of copyright.)

No. 2.

No. 3.

No. 4.

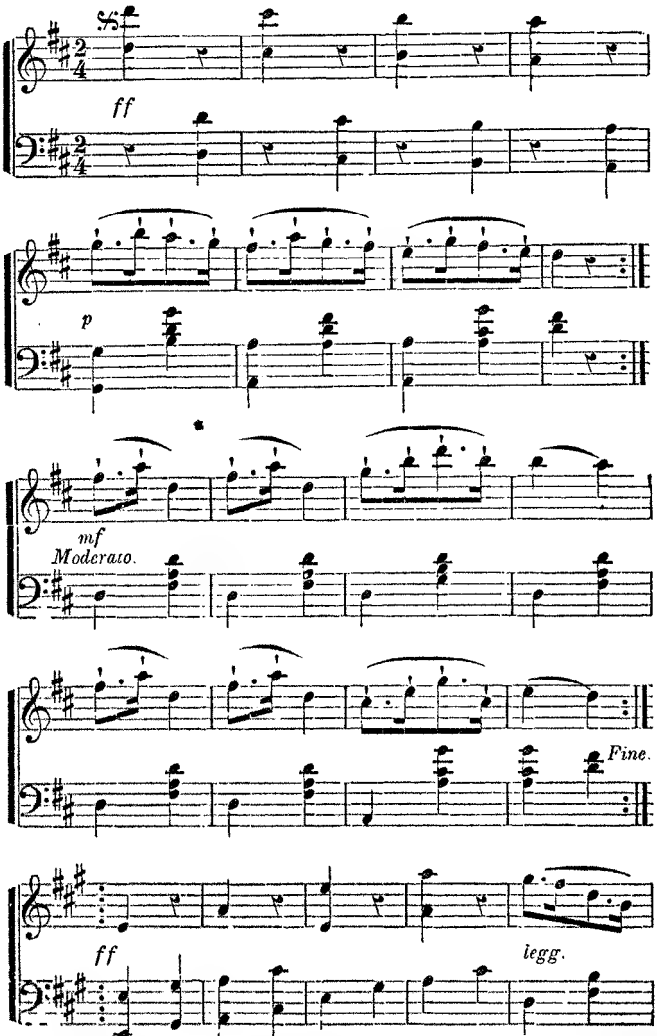
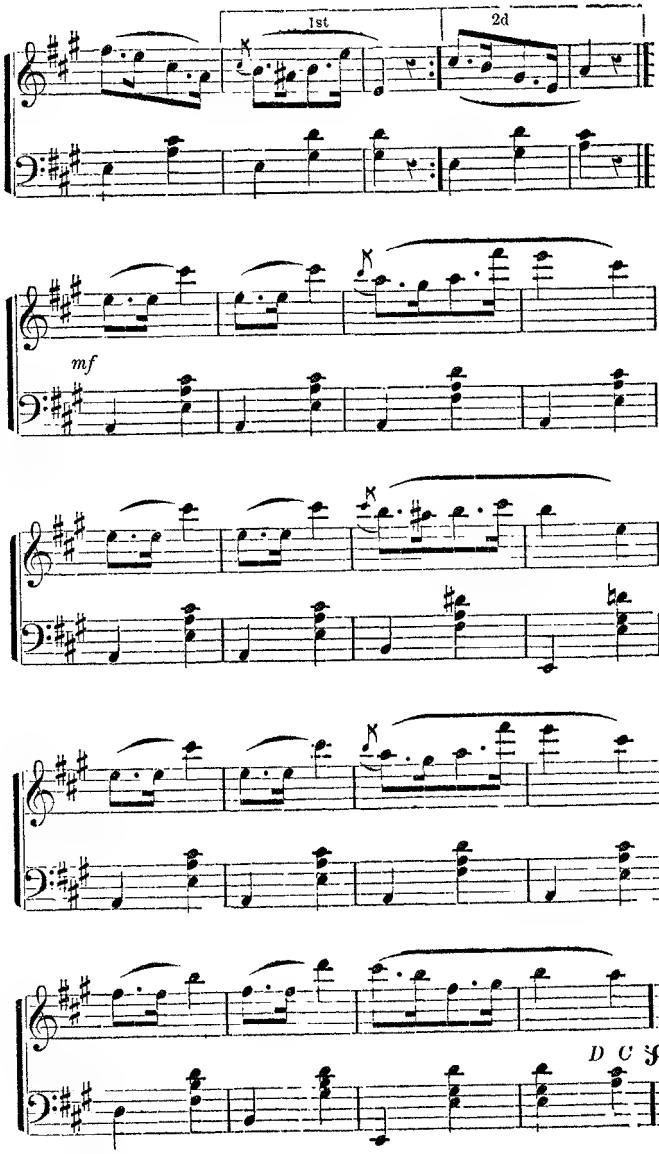


mf
Fine.
p
1st
2d
p

No. 5.

D. C.
Fine.
mf
mf
f
mf
f
D. C.

Spanish Dance.

Published by WILLIAM HALL & SON.

Pop goes the Weasel.

The whole repeated as before, and end at Fine

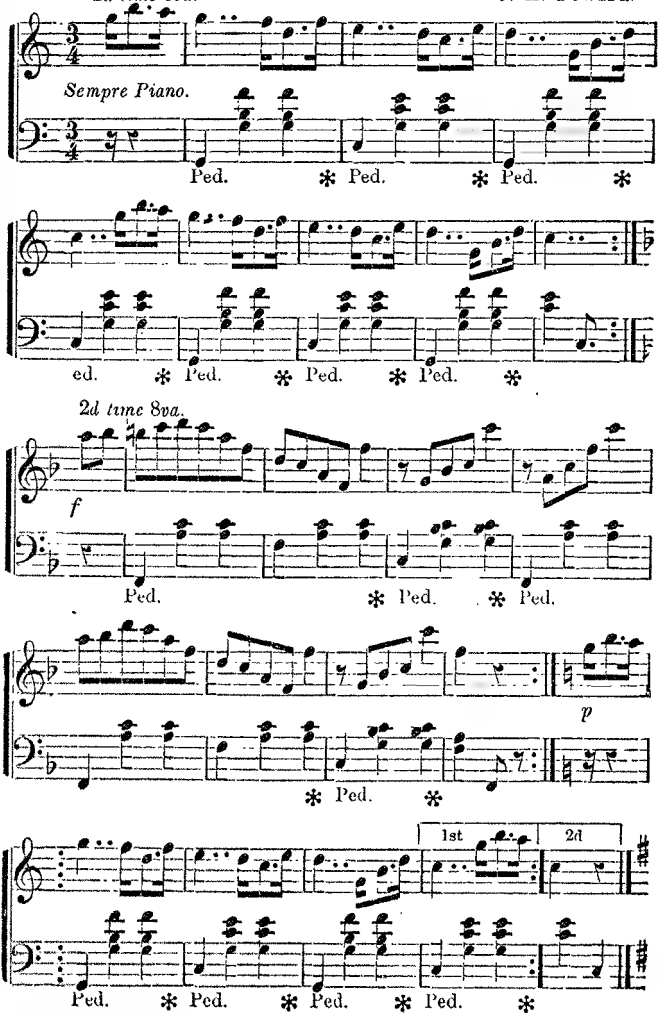
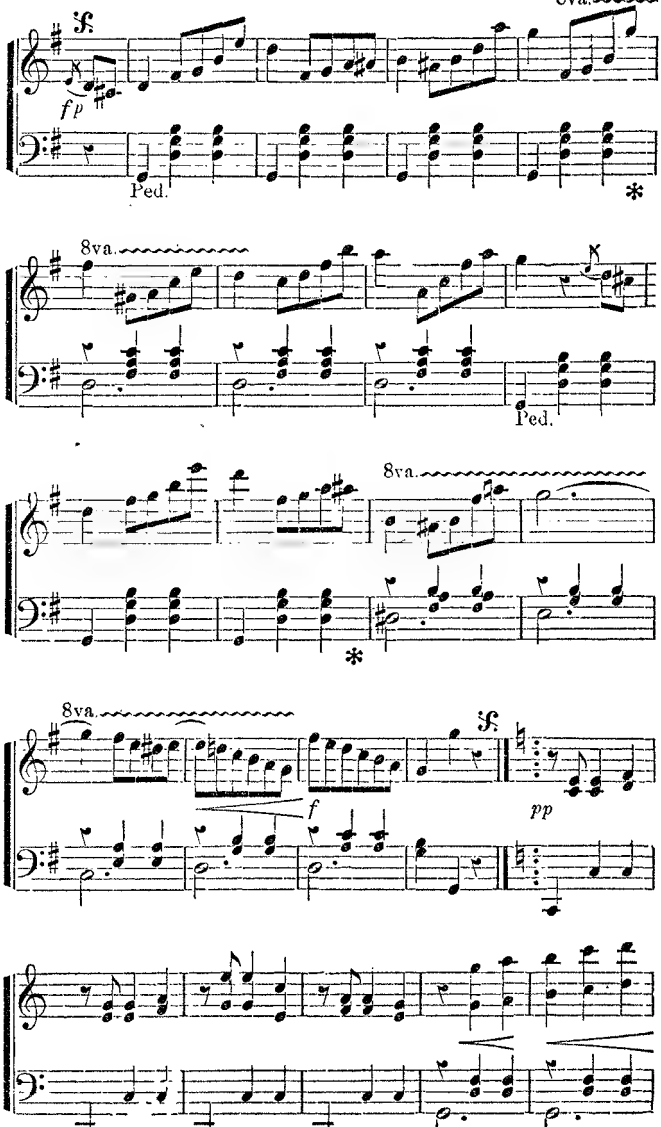
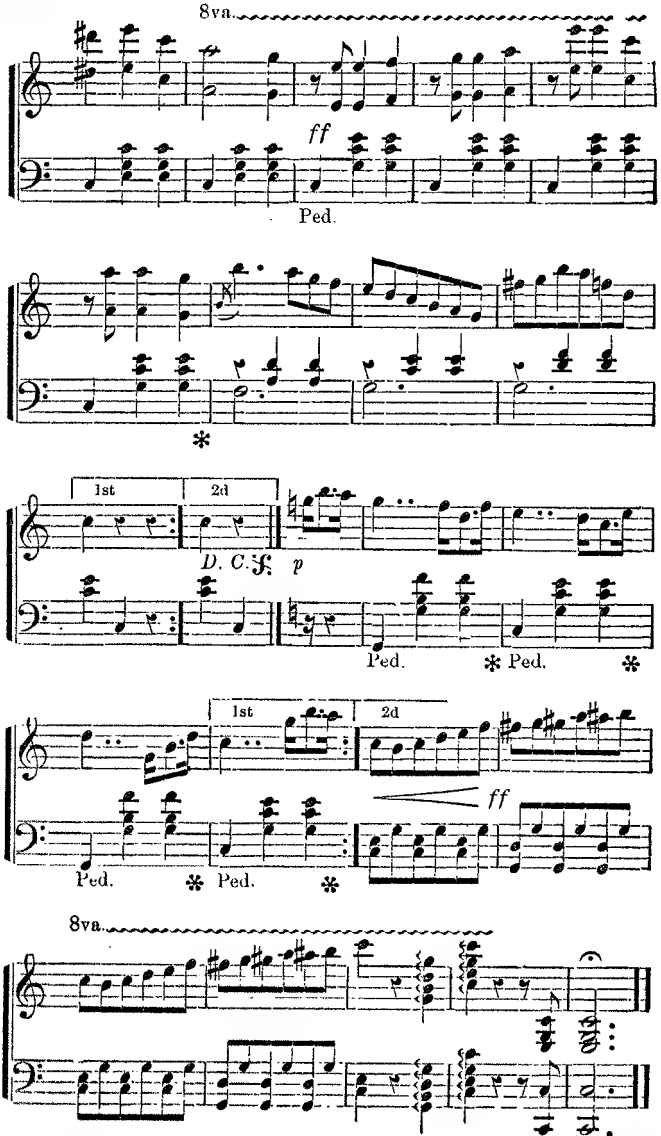
Published by WILLIAM HALL & SON.

Danish Dance.

By permission of FIRTH, POND & Co., owners of copyright.

1st
2d
mf
D C

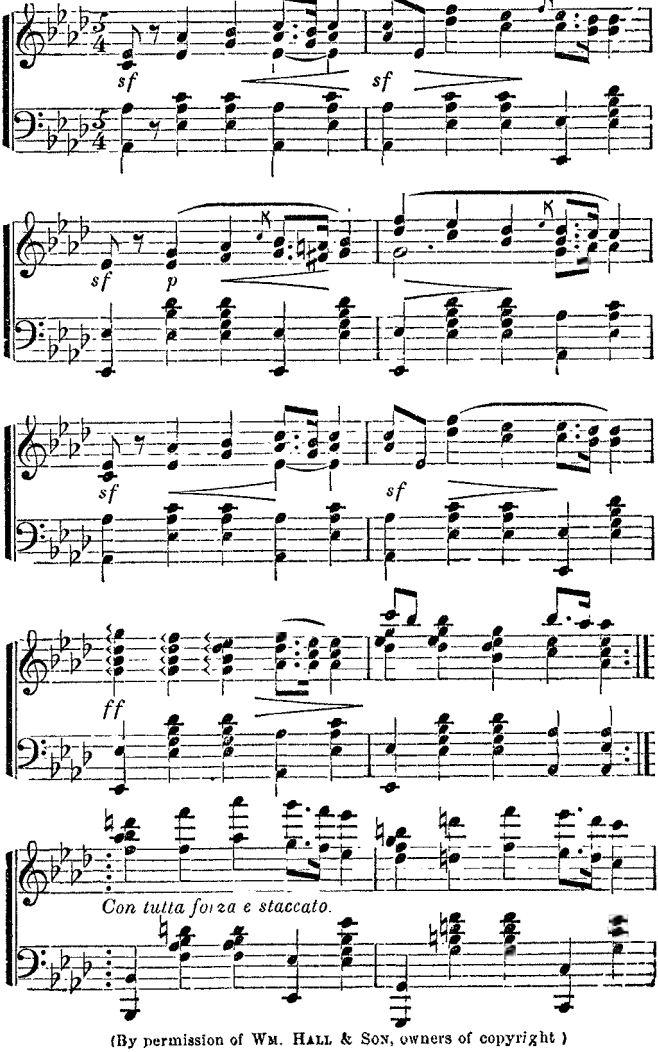
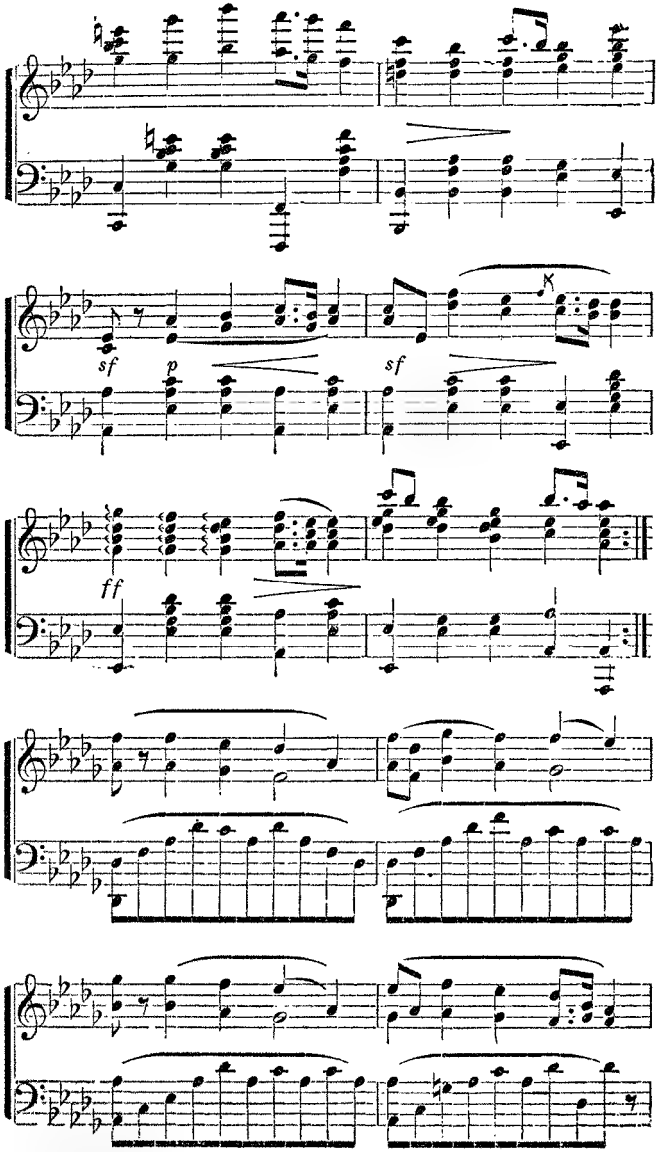
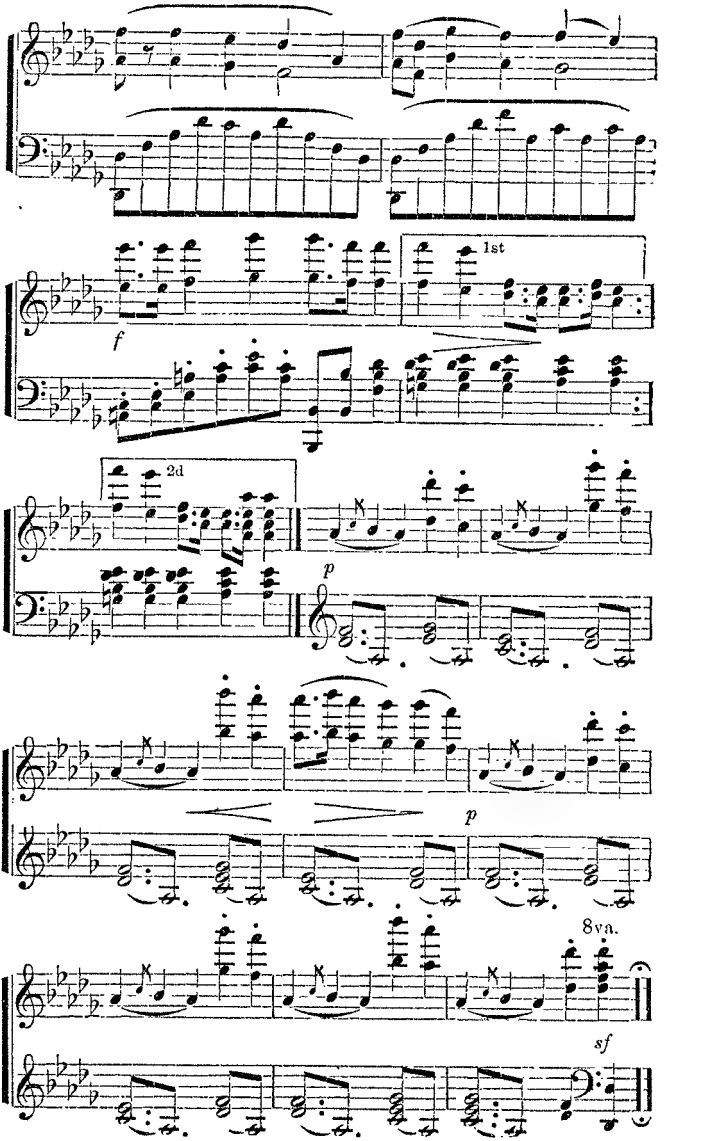
Crystal Waltz.

Allegro.

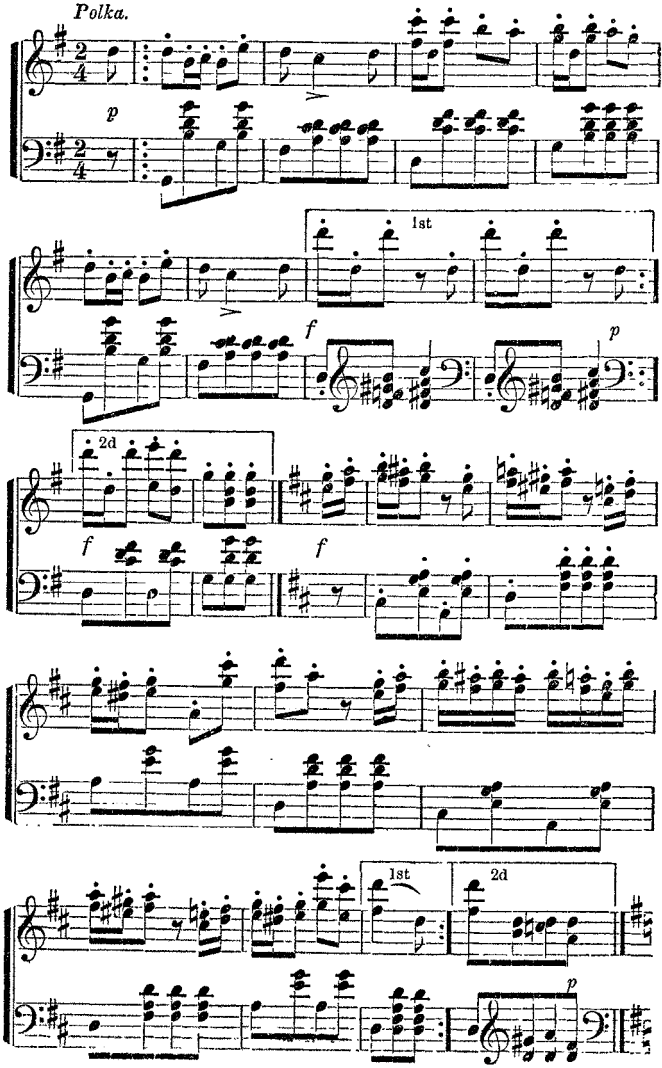
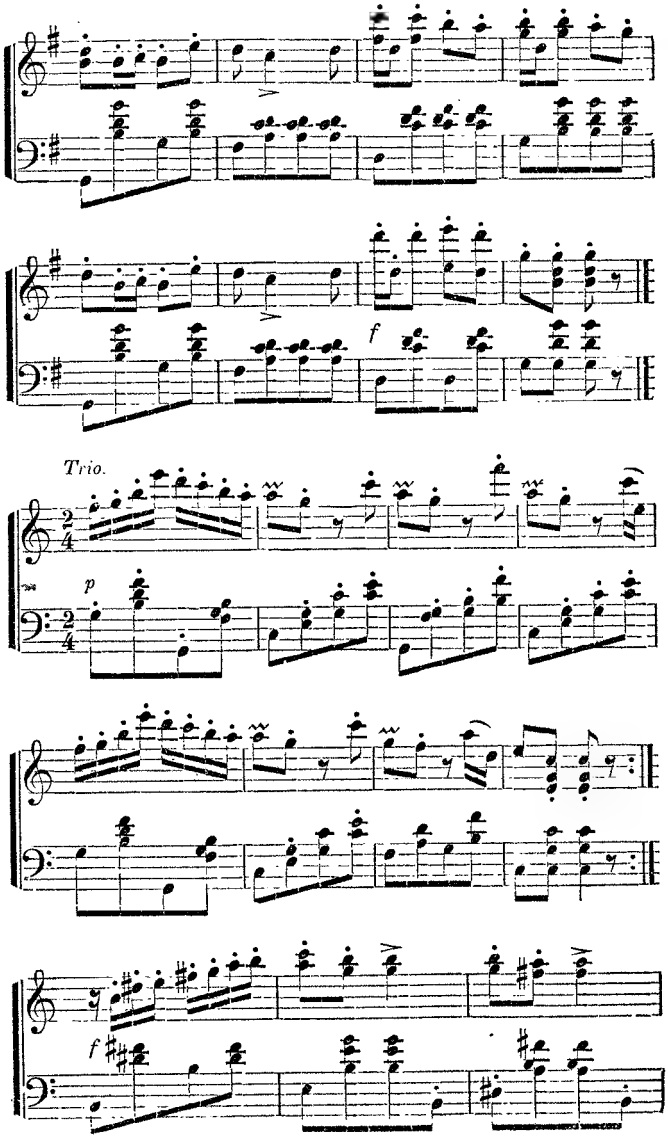
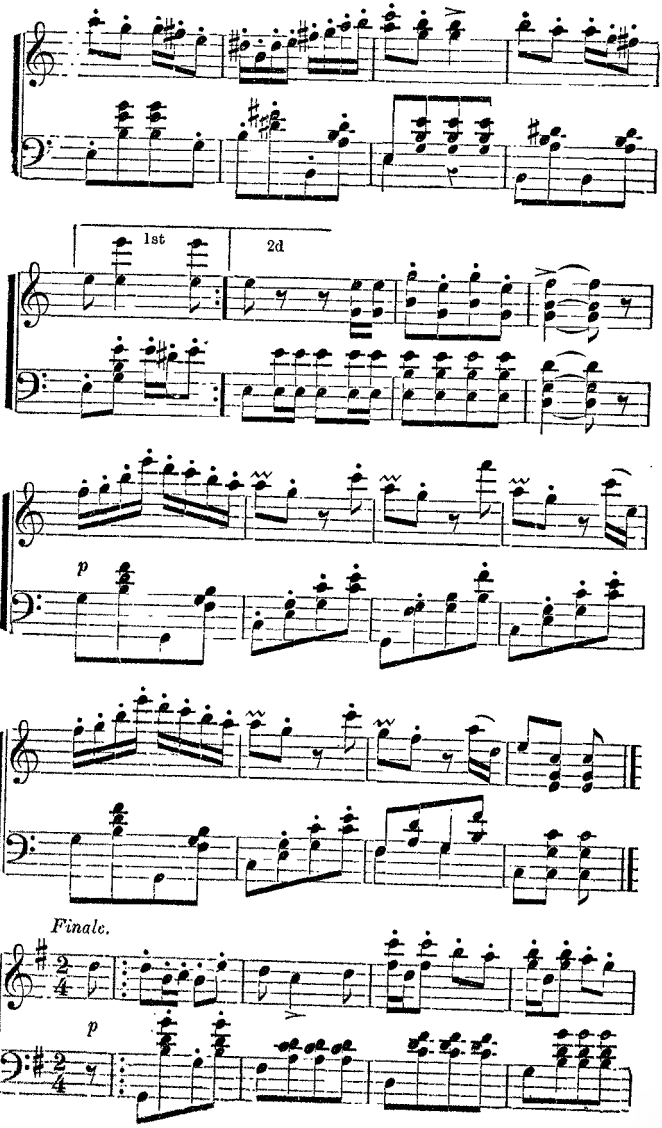
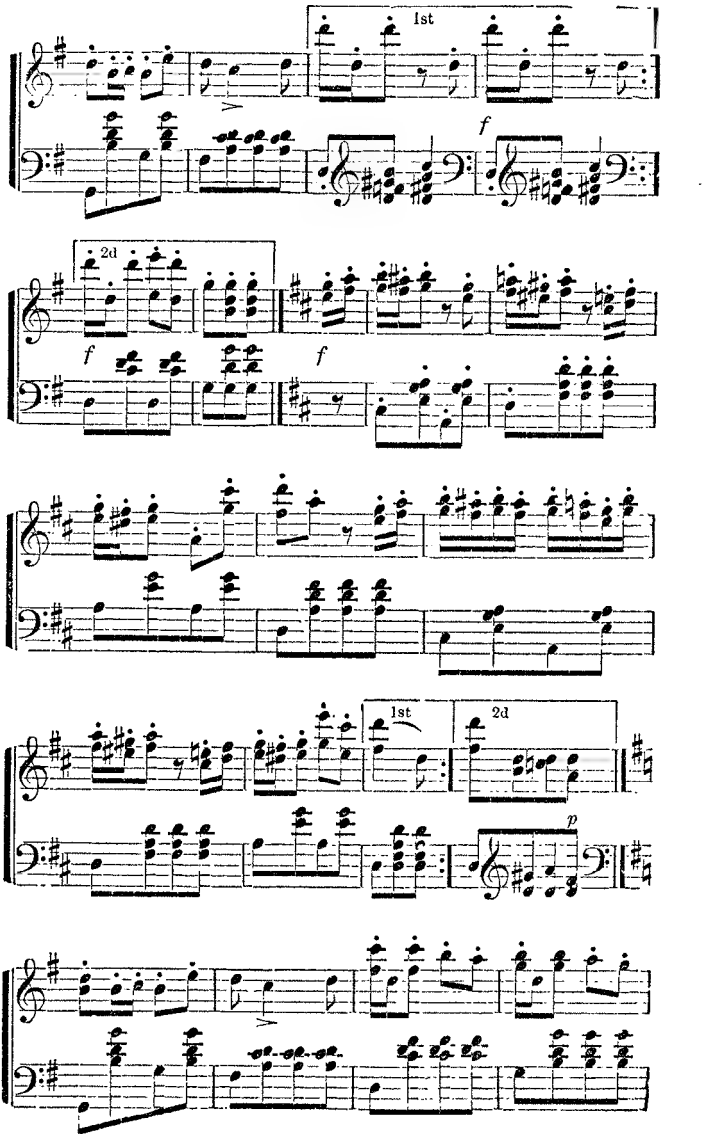
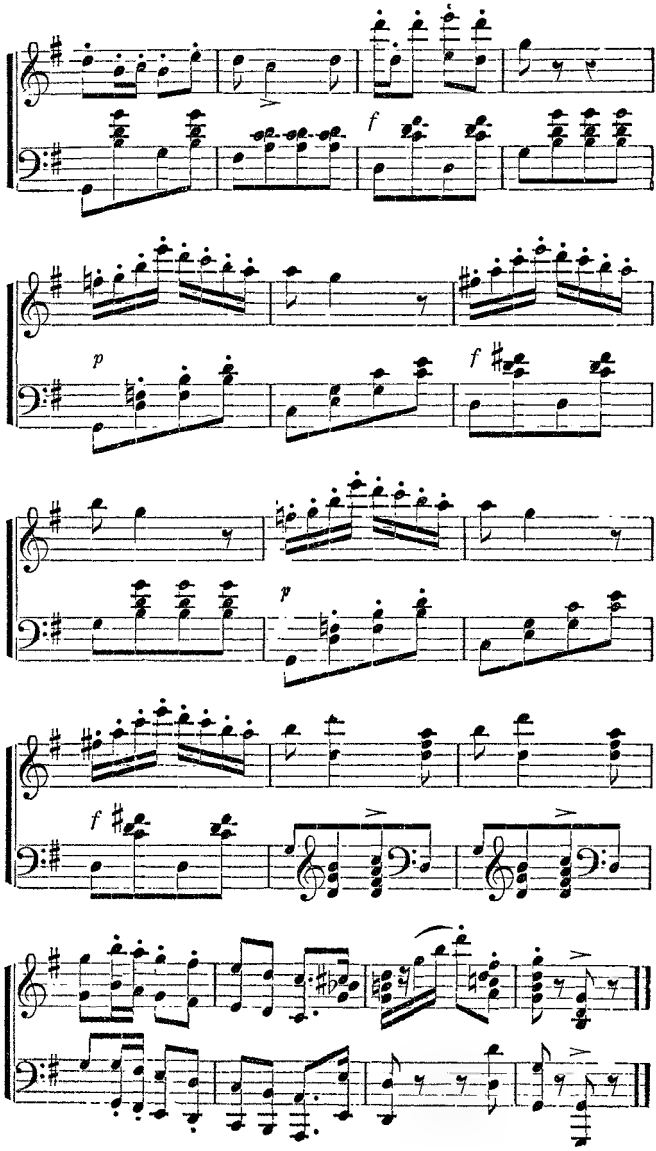
2d time 8va.

J. A. Fowler.

(By permission of Wm. Hall & Son, owners of copyright.)

8va.
fp
Ped.
*
8va.
Ped.
8va.
*
8va.
f
pp

8va.
ff
Ped.
1st
2d
D. C.
p
Ped.
Ped.
1st
2d
ff
Ped.
Ped.
8va.

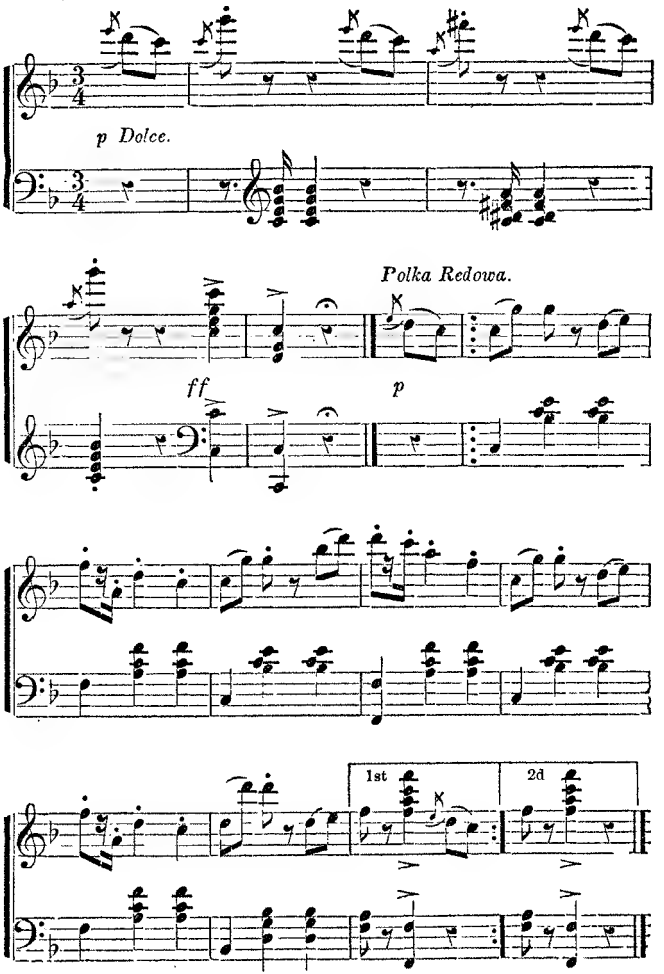
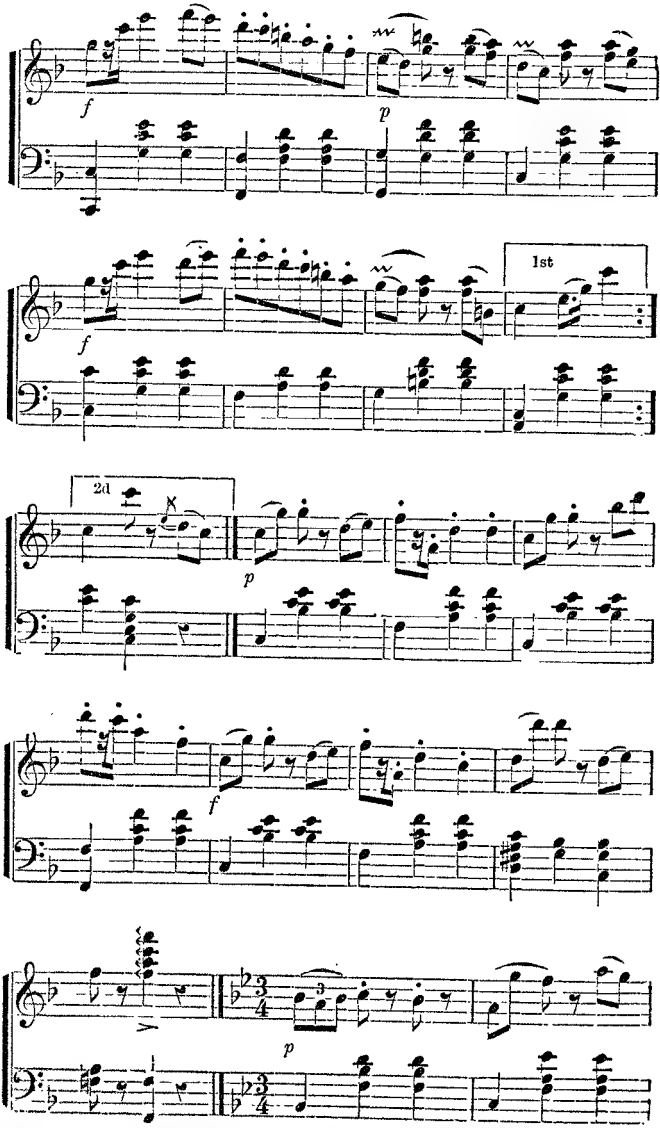
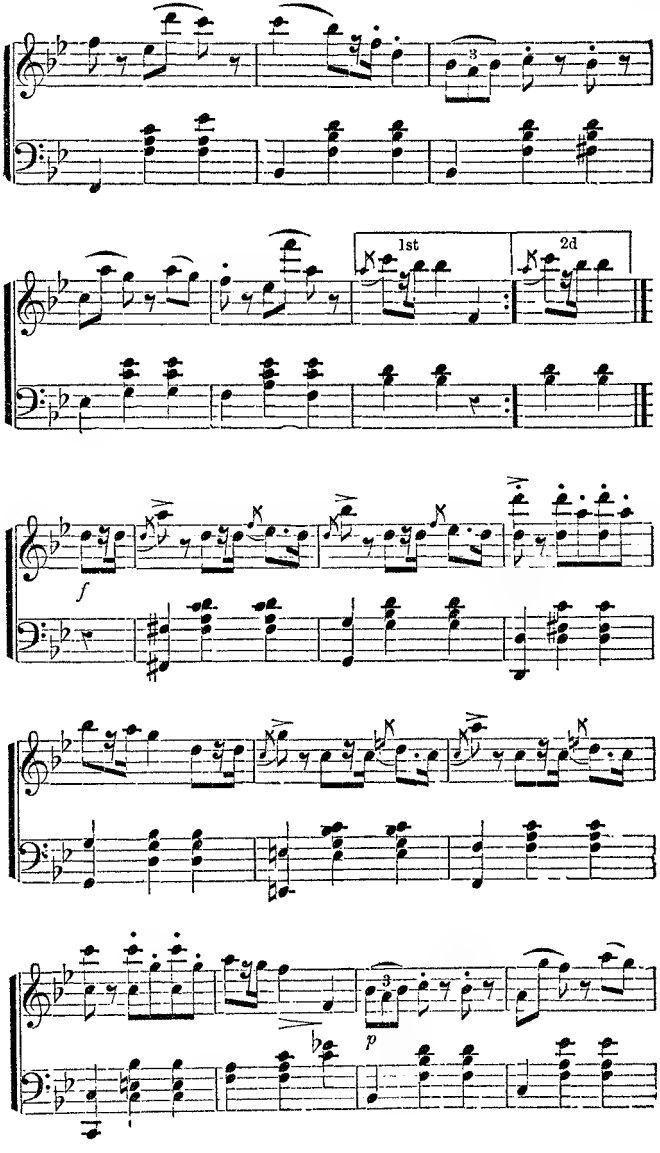
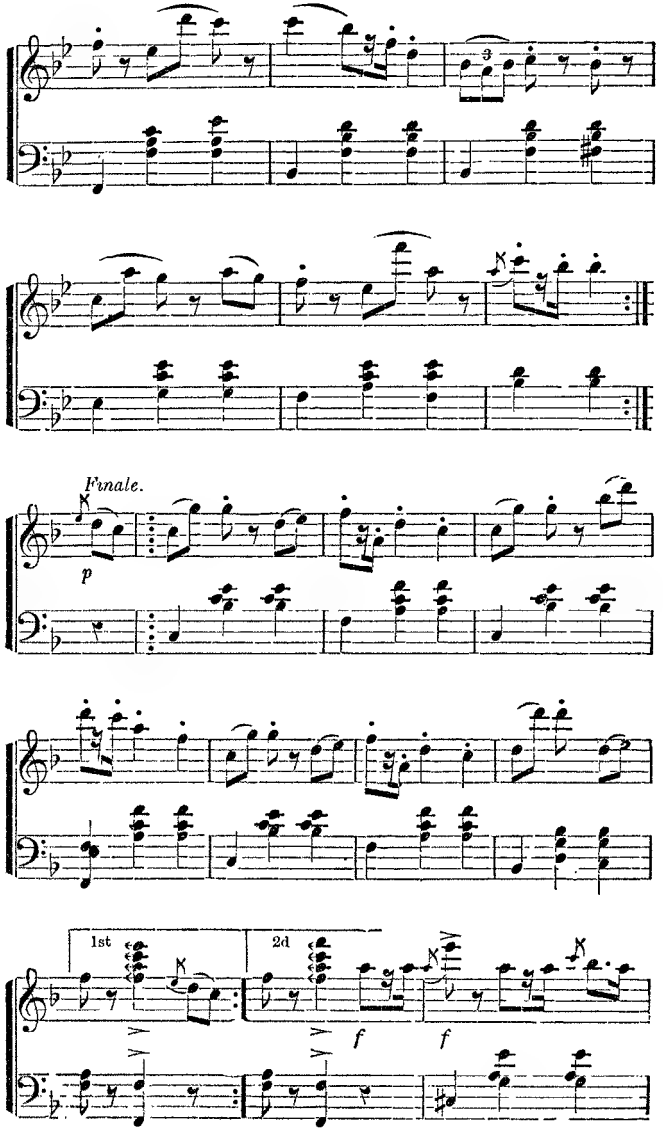
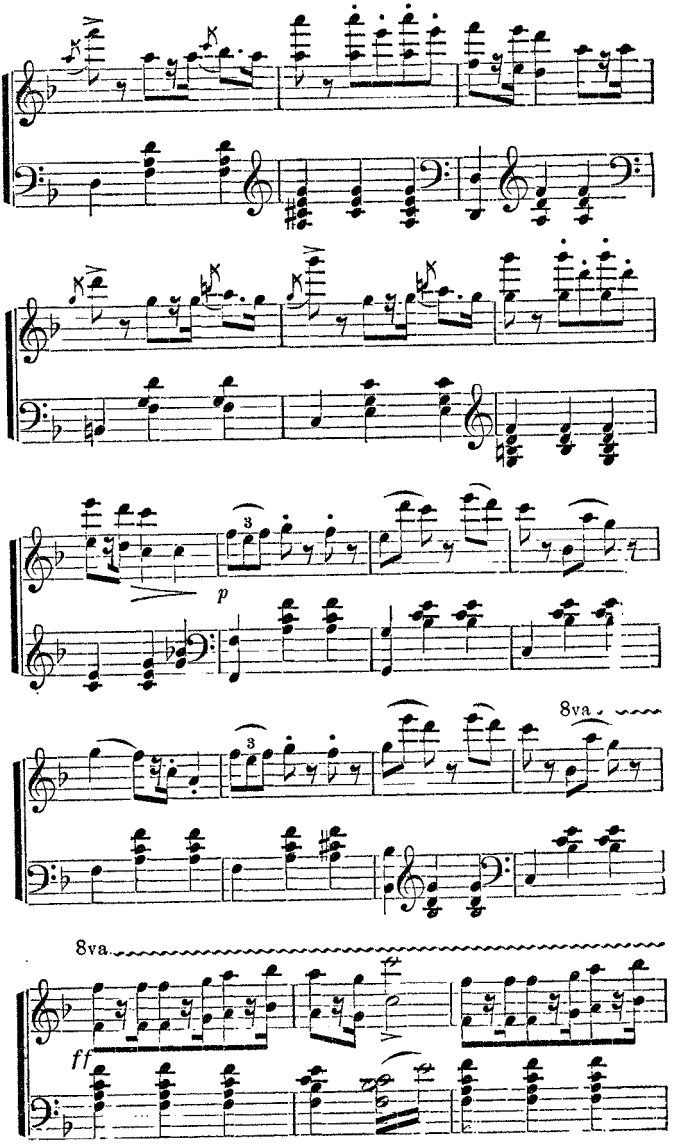
The Five Steps Waltz.

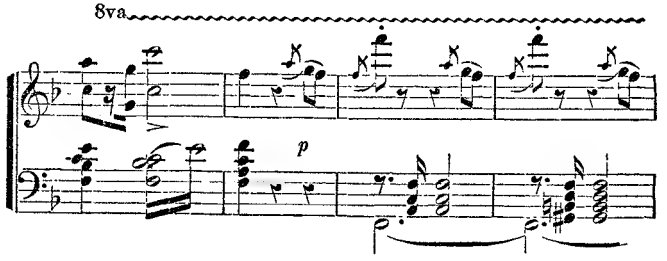
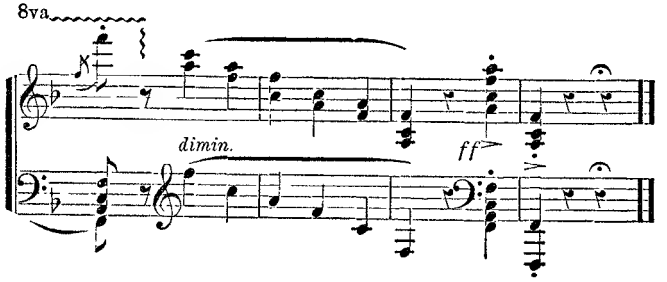
CHRISTIAN NOLFF.

(By permission of WM. HALL & SON, owners of copyright.)

sf
p
sf
ff

1st
2d
8va.

Frederika Polka.

J. Strauss.

f
Trio.
p
f

1st
2d
p
Finale.
2/4
p

1st
f
2d
f
f
1st
2d
p

f
p
f
p
f

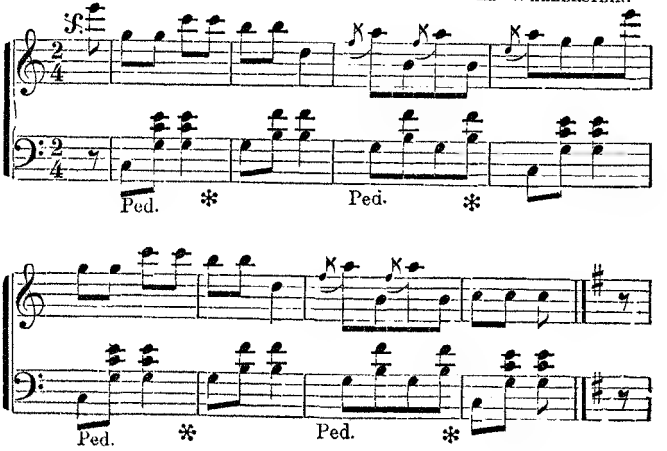
The West Point Polka-Redowa.

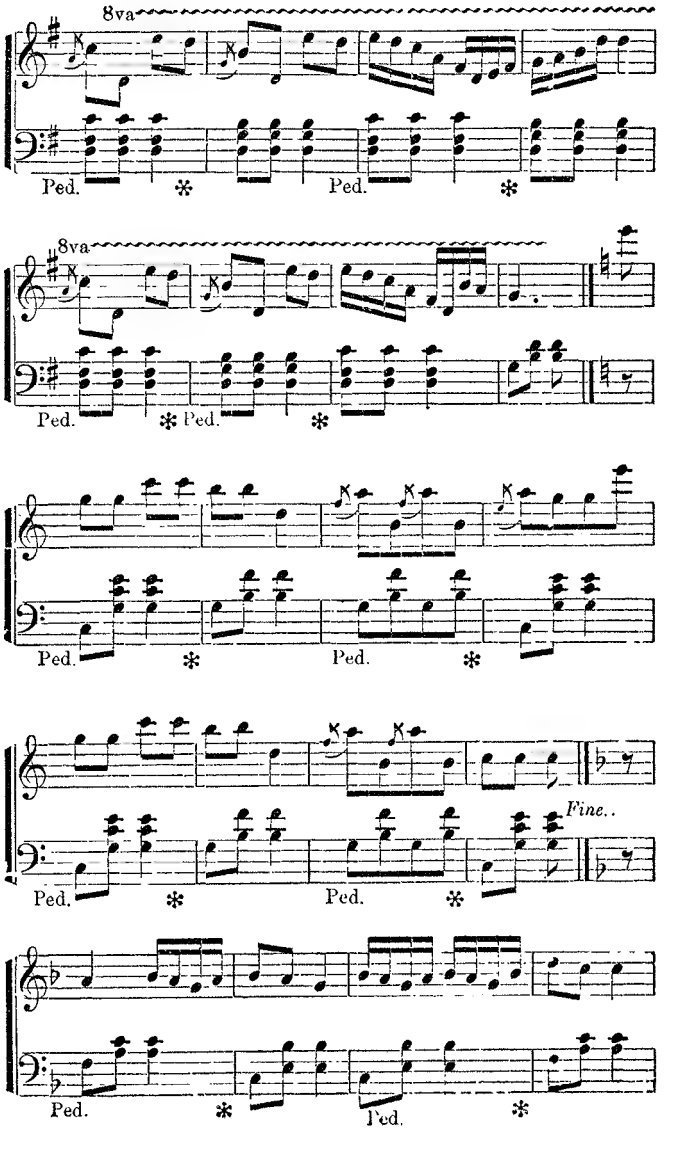
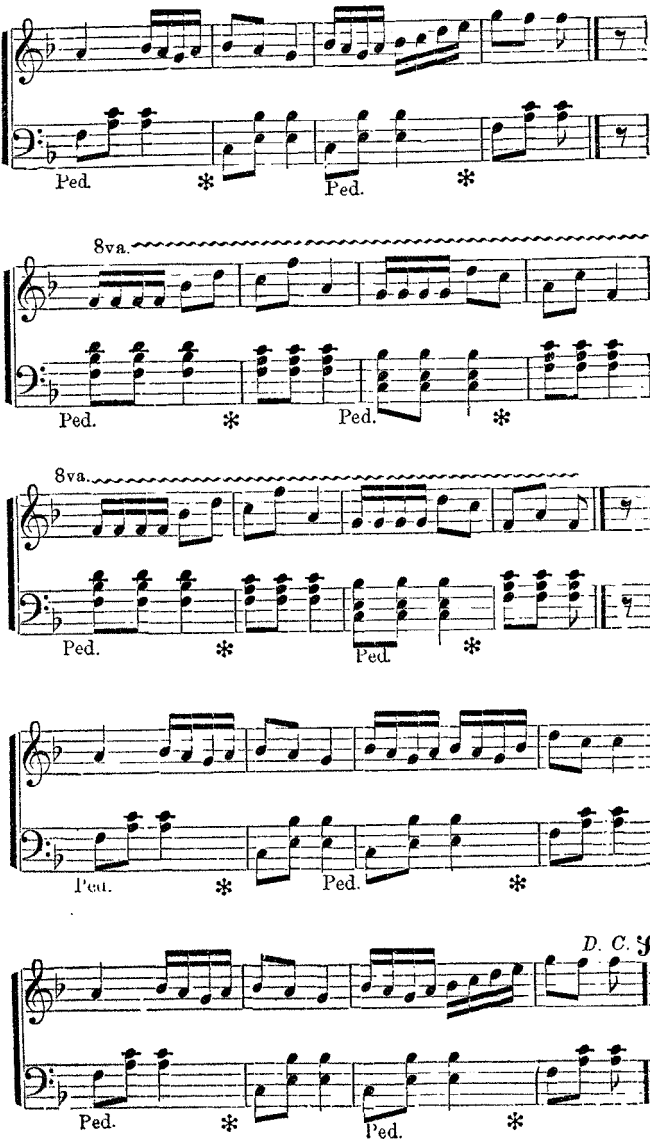
Introduction. CHRISTIAN ELBEL.

By permission of WM HALL & SON, owners of copyright.

f
p
1st
2d
p
f
p

1st
2d
f
p

Finale.
p
1st
2d
f
f

3
p
3
8va
8va
ff



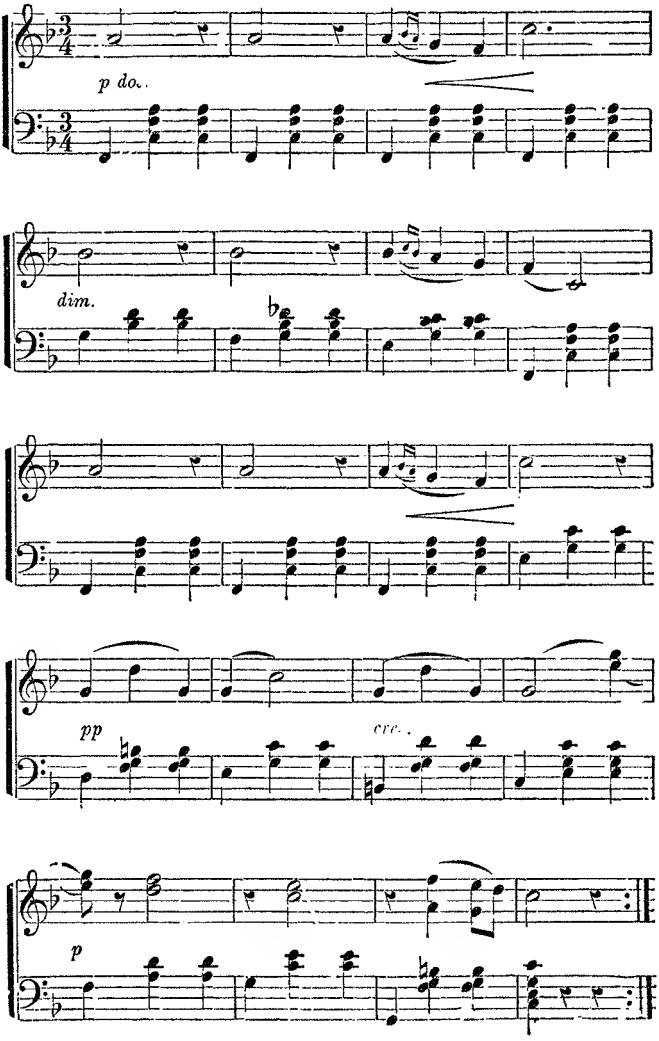
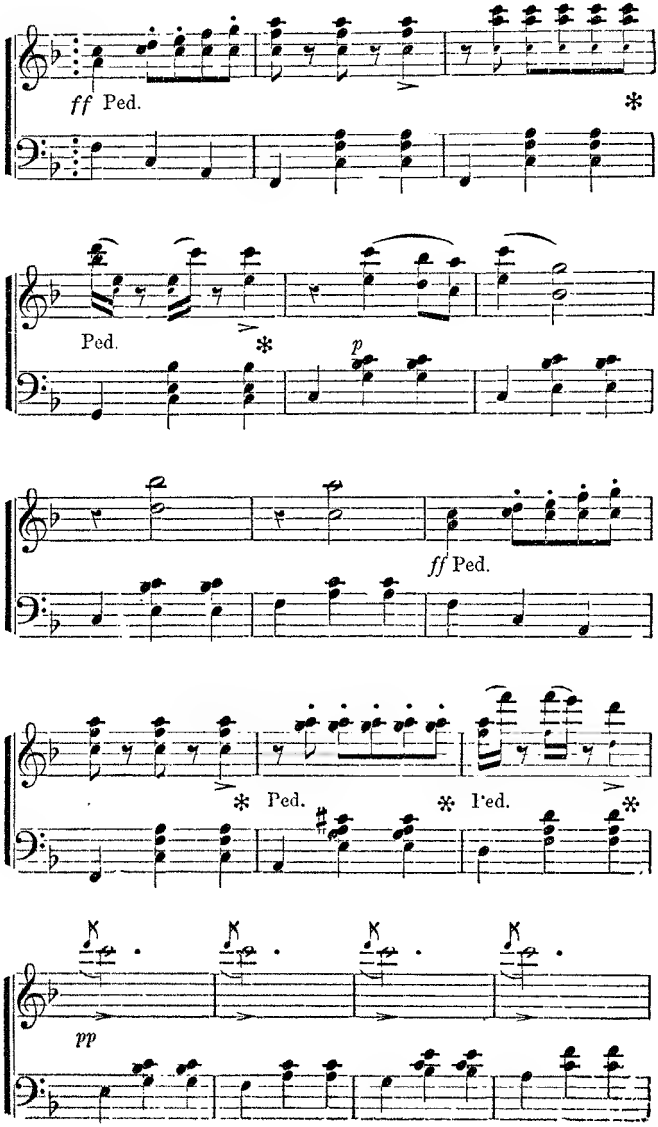
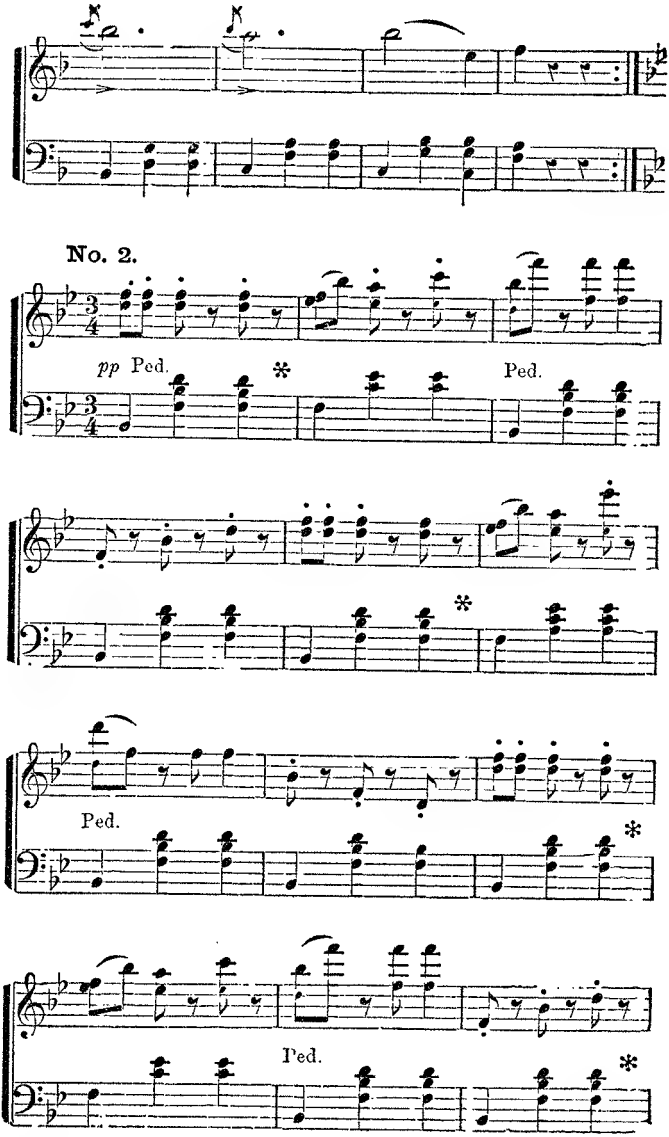
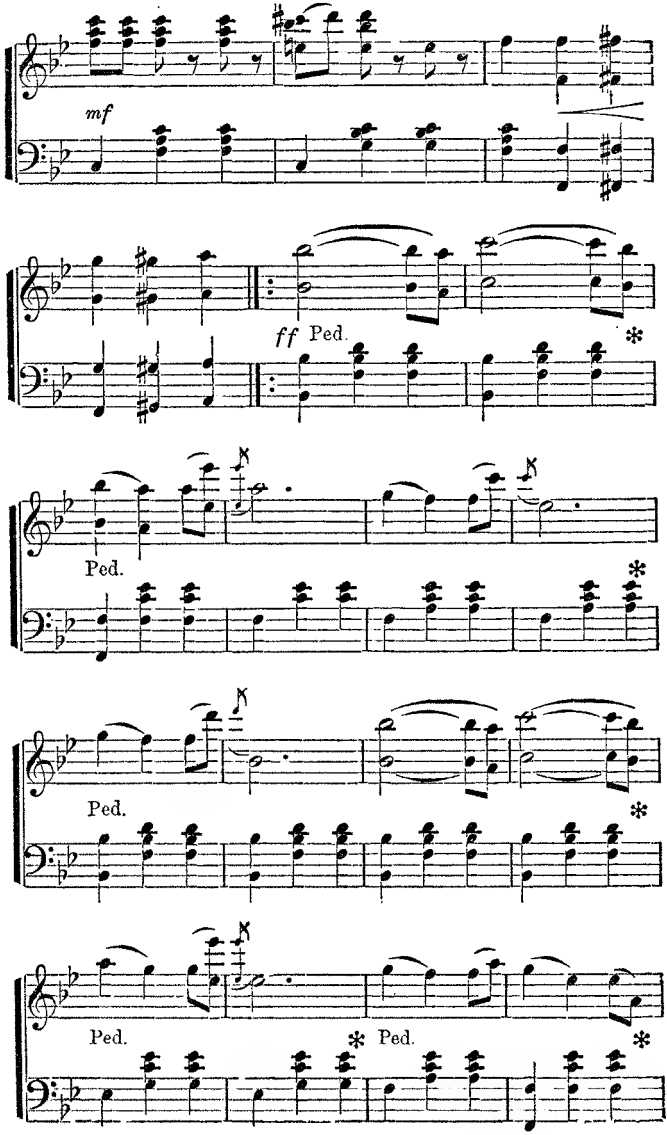
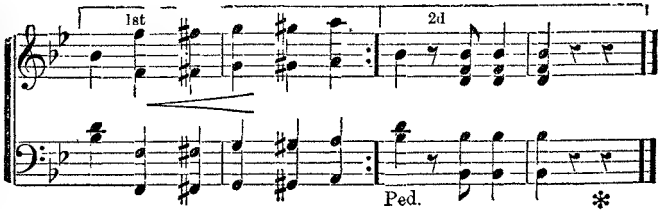
Luxemburg Schottisch,

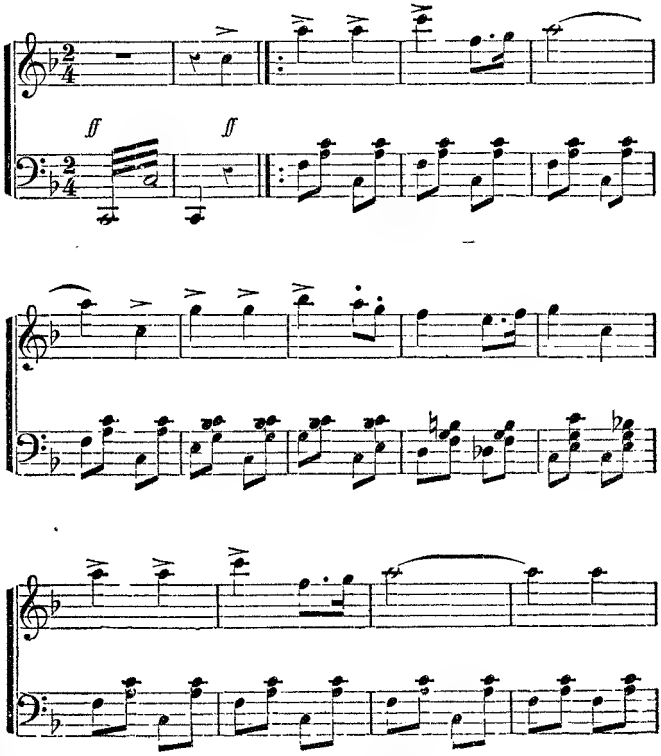
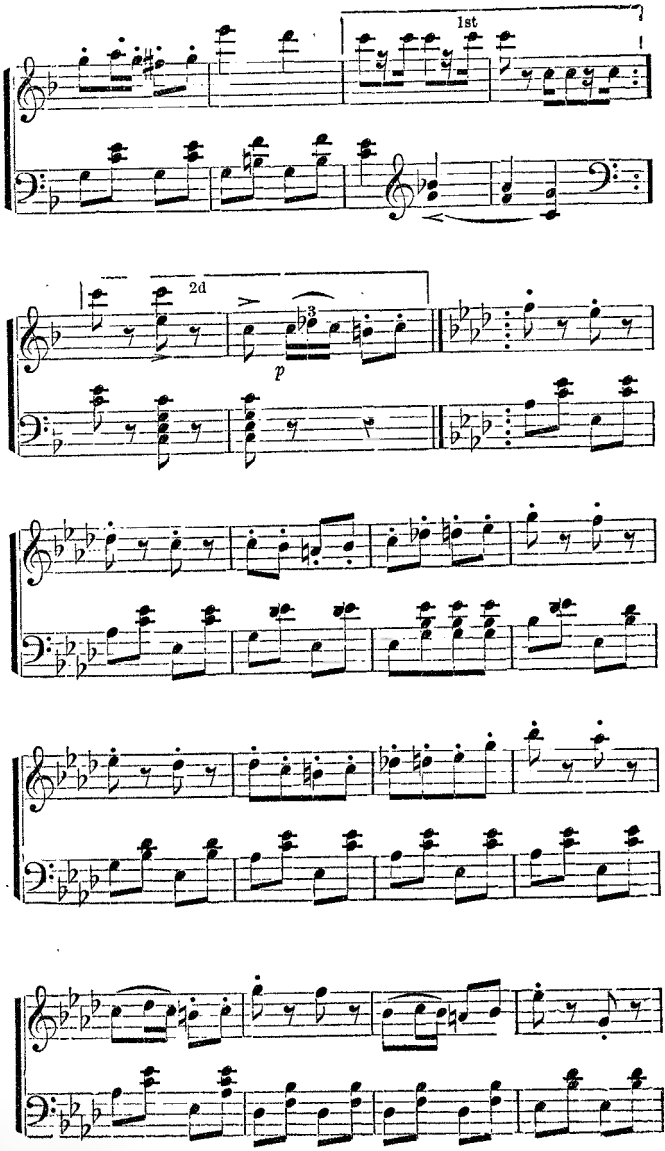
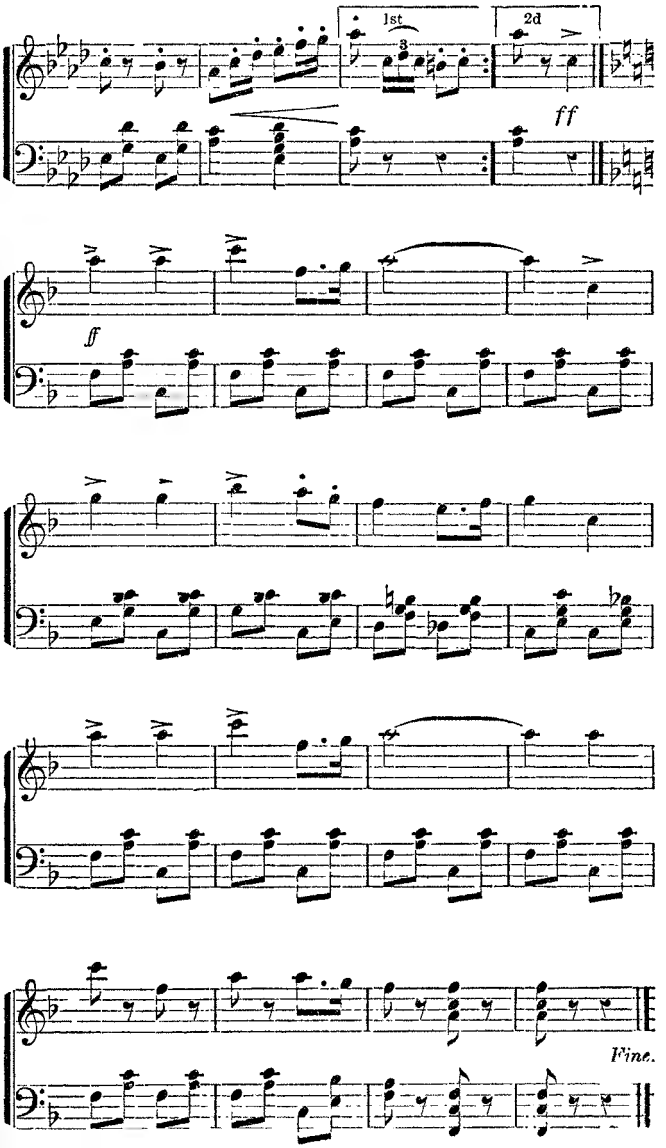
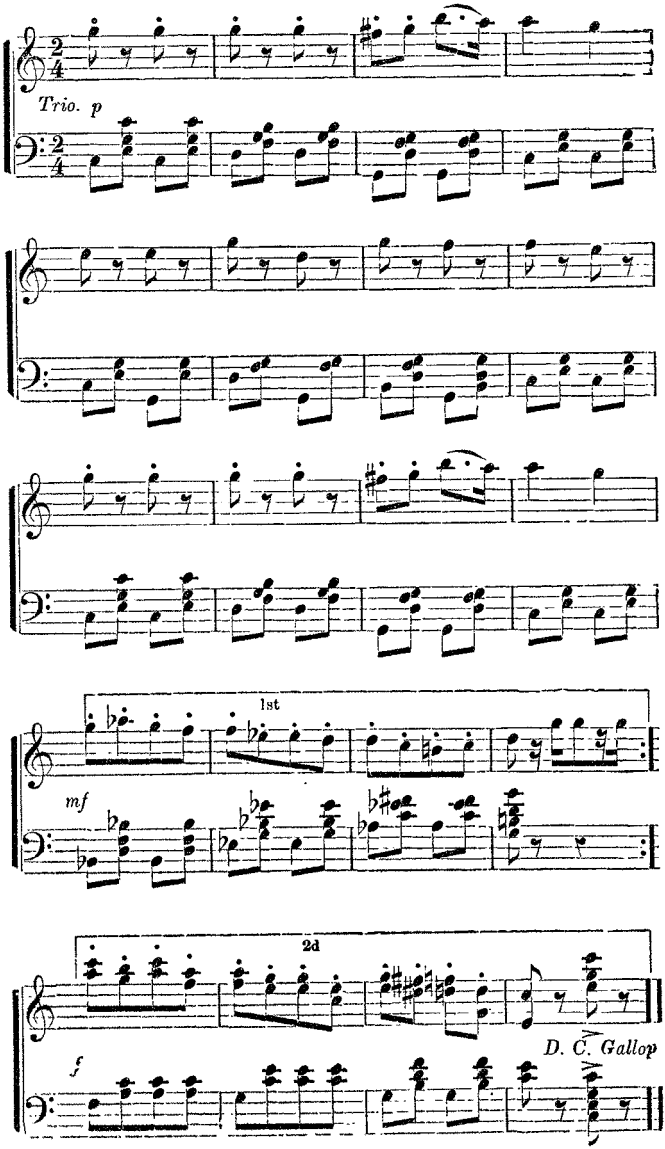
A. WALLERSTEIN.



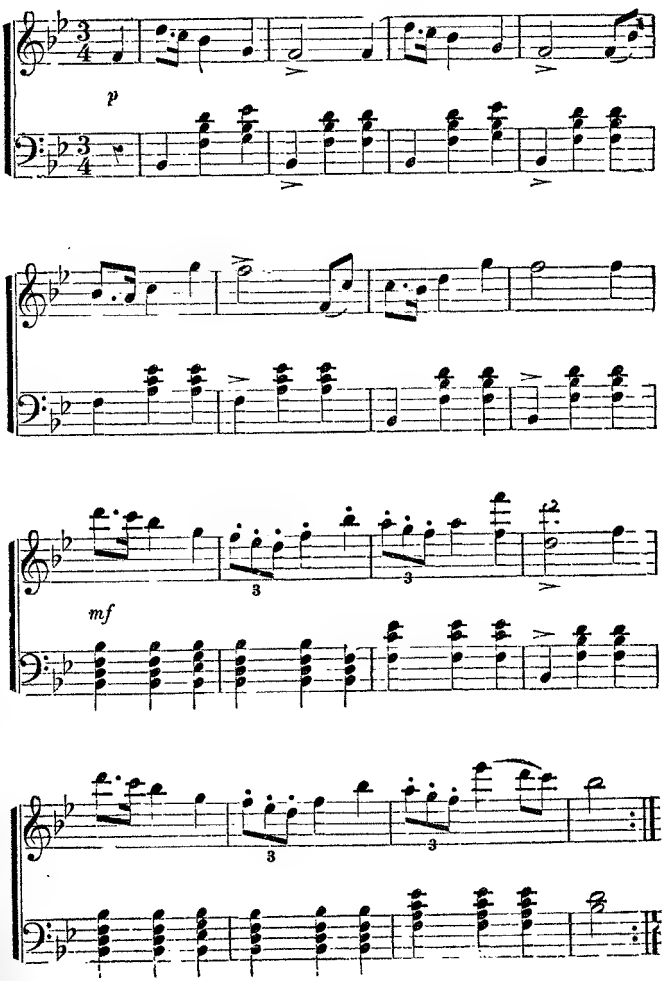
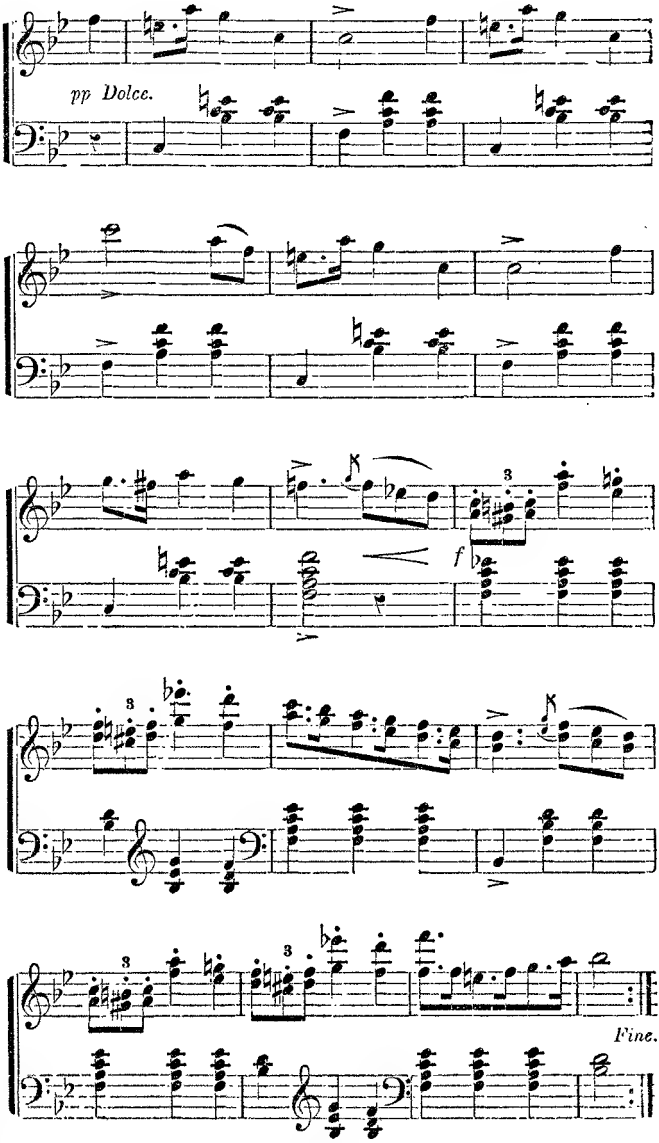
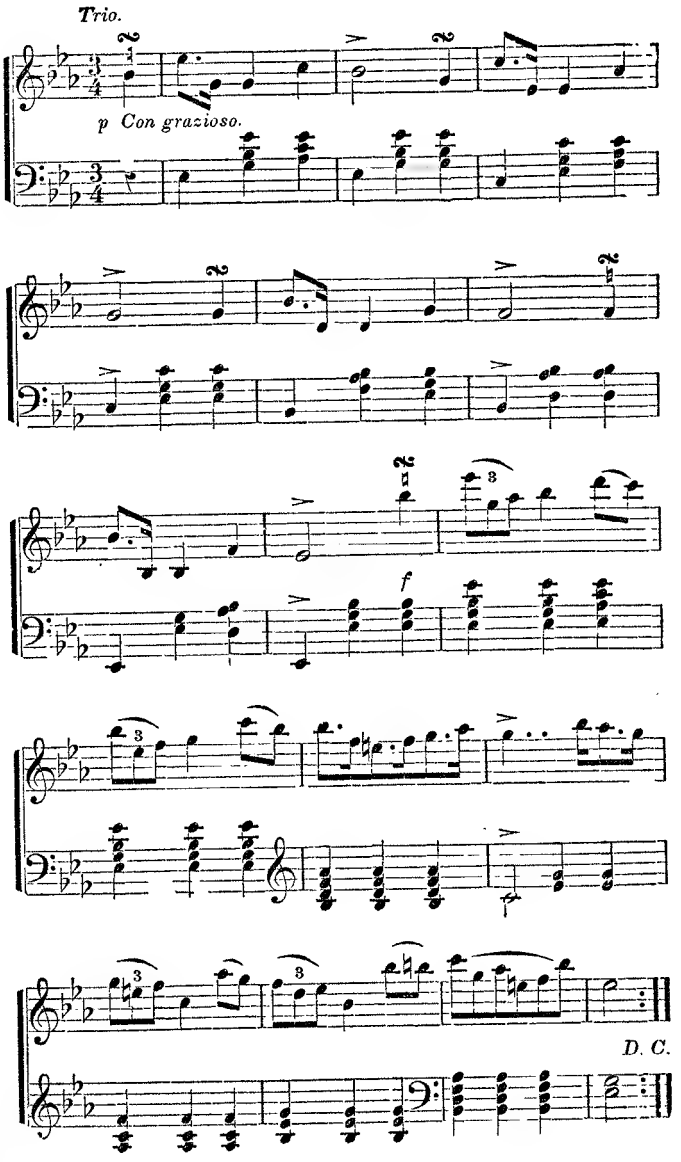
By permission of WM. HALL & SON, owners of copyright

8va
Ped.
8va
Ped.
Ped.
Ped.
Ped.
Fine..
Ped.
Ped.

Ped.
*
Ped.
*
8va.
Ped.
*
Ped.
*
8va.
Ped.
*
Ped.
*
Ped.
*
Ped.
*
D. C.
Ped.
*
Ped.
*

Redowa,

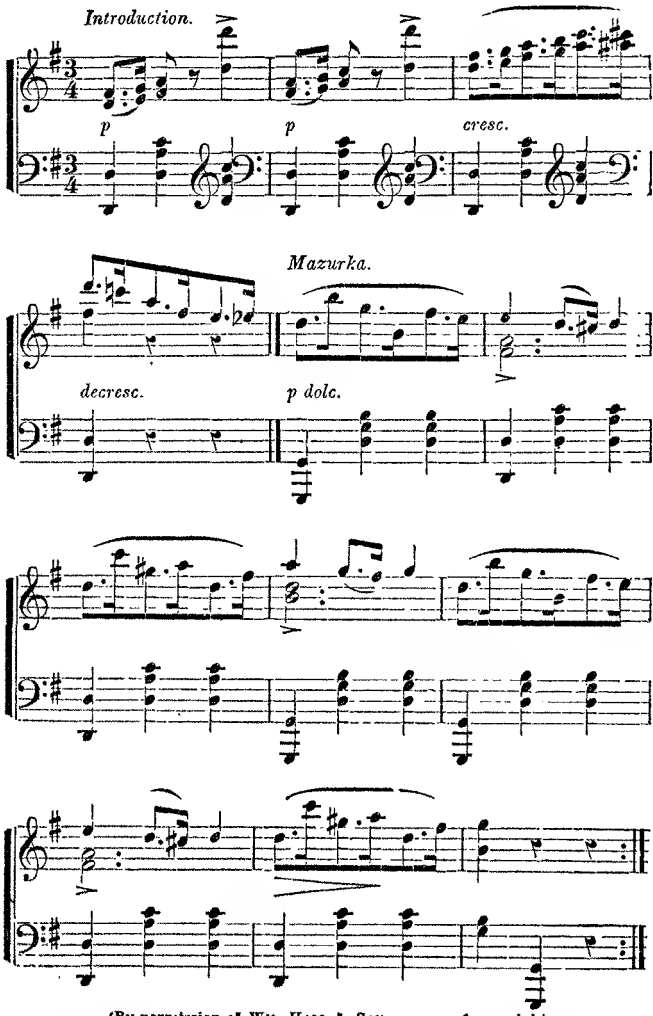
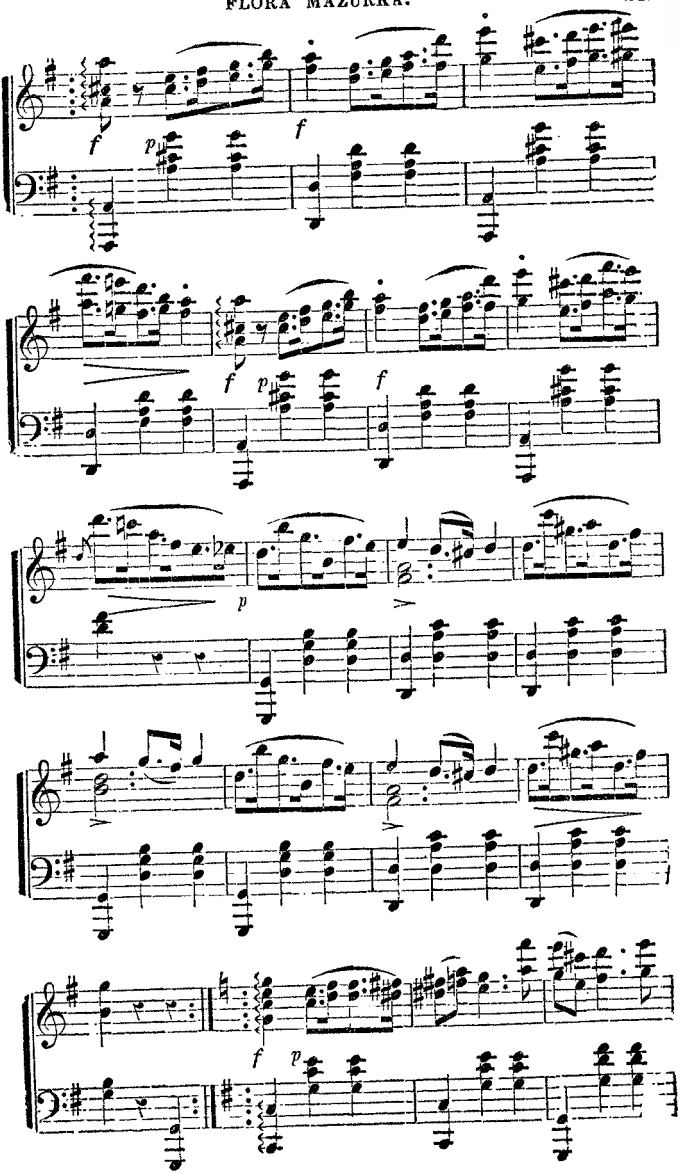
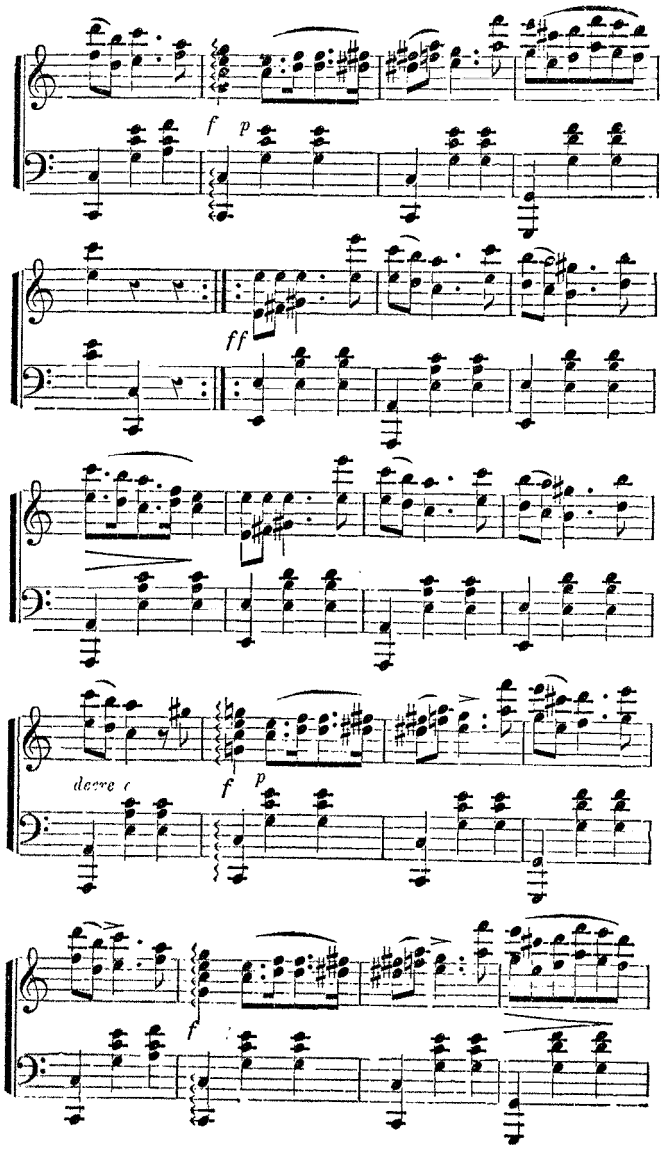
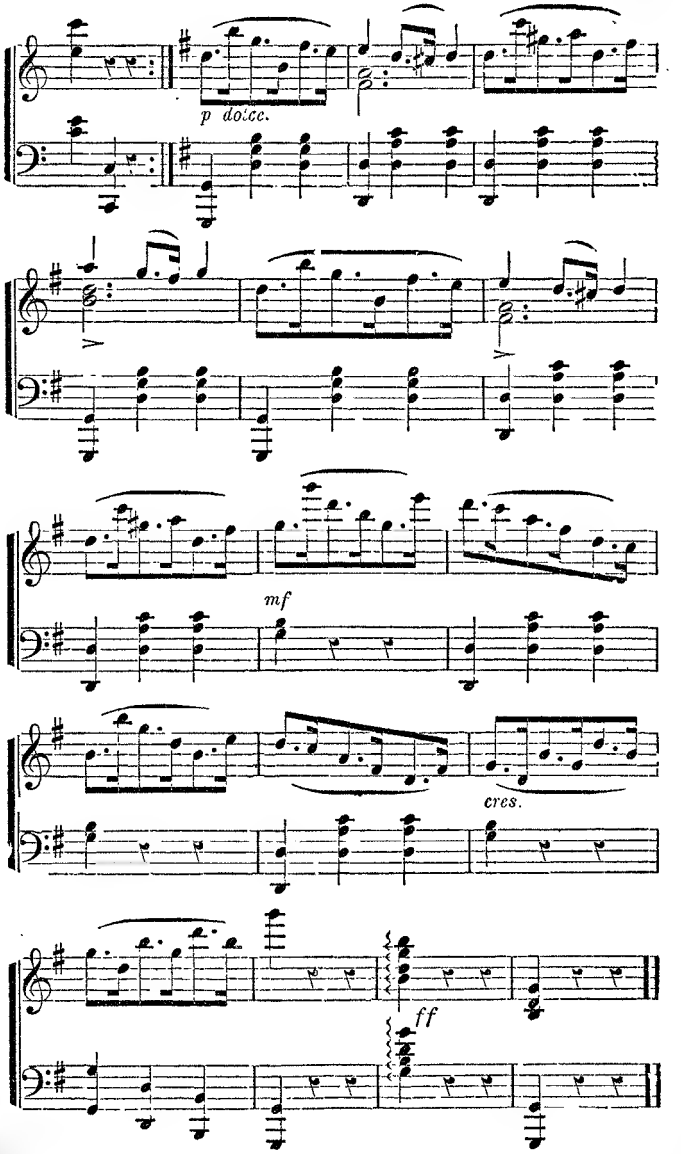
No. 1. GUNG'L.

ff Ped.
*
Ped.
*
p
ff Ped.
*
Ped.
*
Ped.
*
pp

No. 2.
pp Ped.
Ped.
Ped.
Ped.

mf
ff Ped.
Ped.
Ped.
Ped.
Ped.

"The World is Mine." Galop.

By F. H. Doppler Arr. for Piano by C. Elbel.

1st
2d
p

1st
2d
ff
ff
Fine.

Trio. p
1st
mf
2d
D. C. Gallop
f

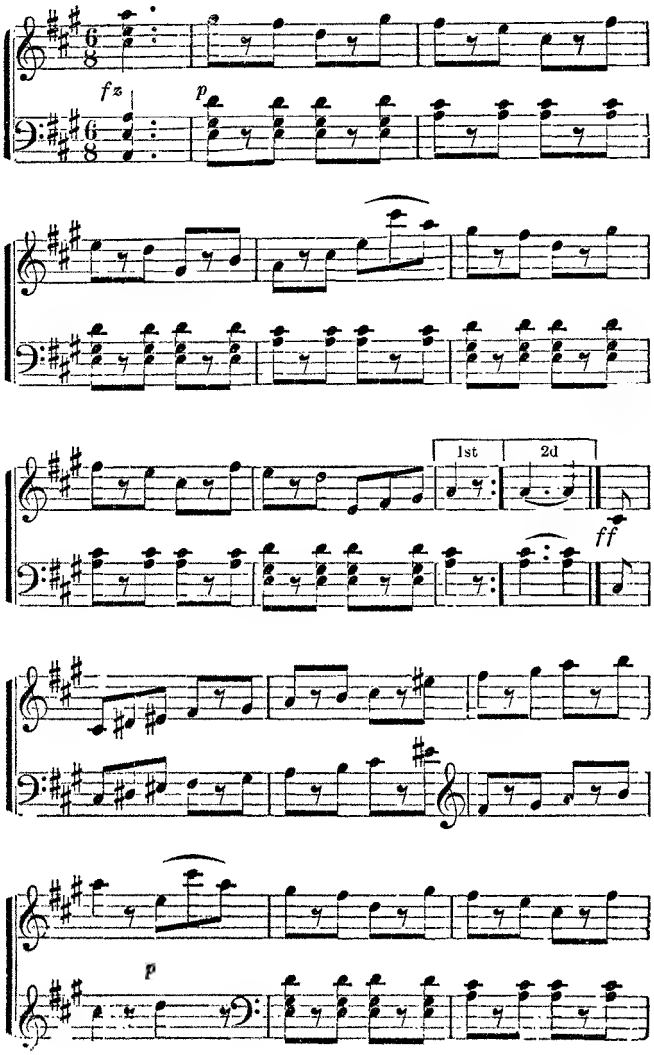
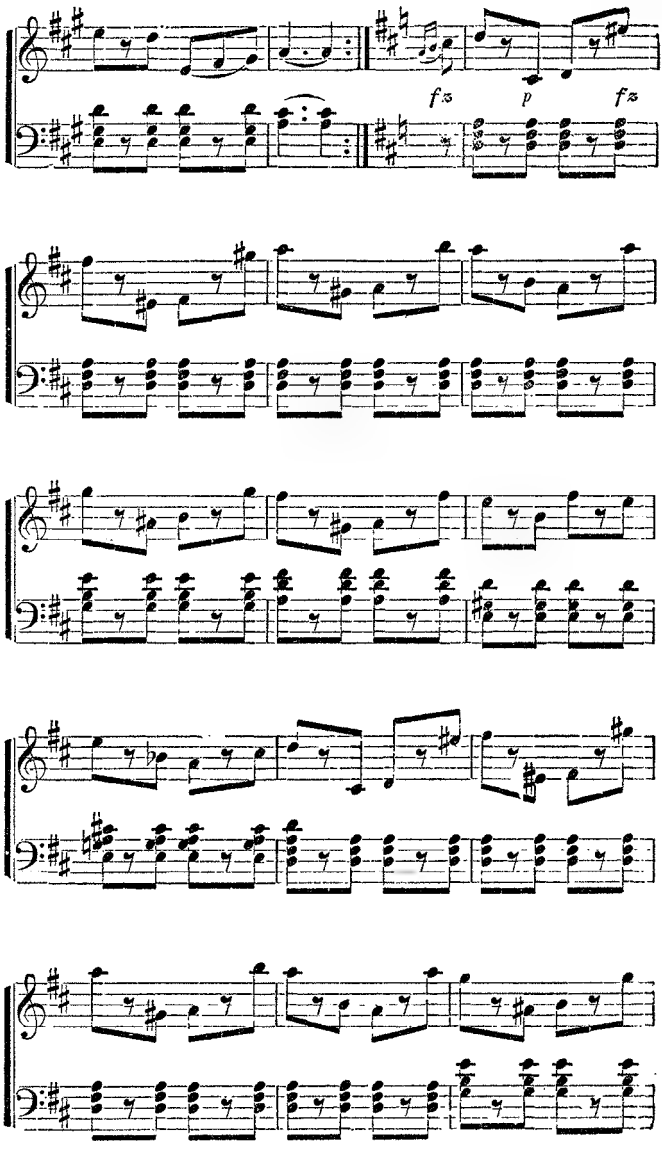
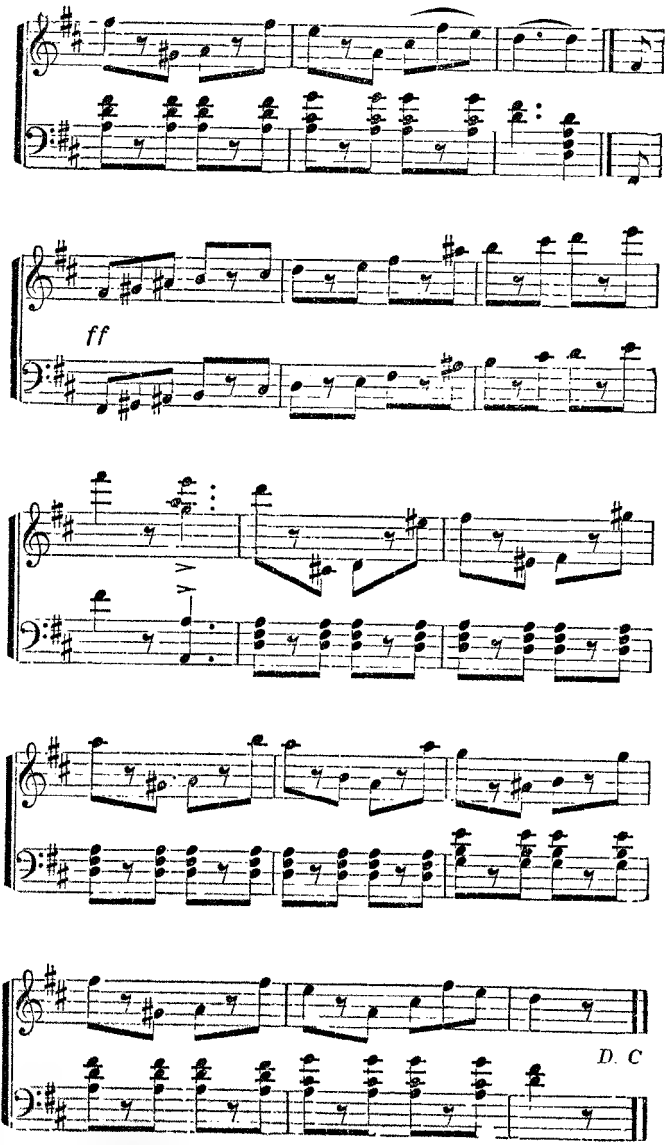
Welcome Friends Varsovienne.

C. Eldel

pp Dolce.
f
Fine.

Trio.
p Con grazioso.
f
D. C.

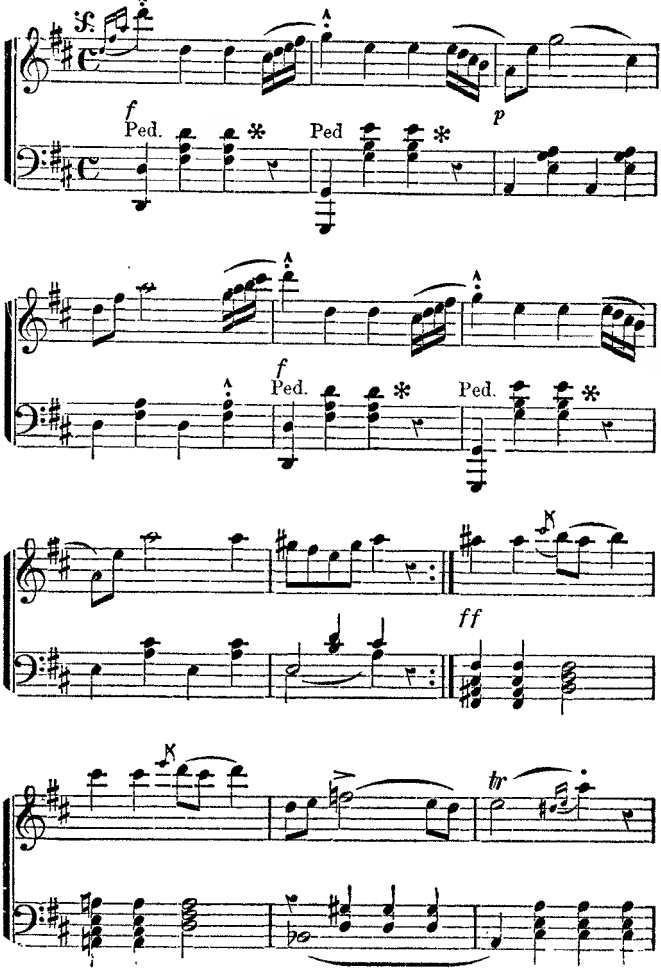
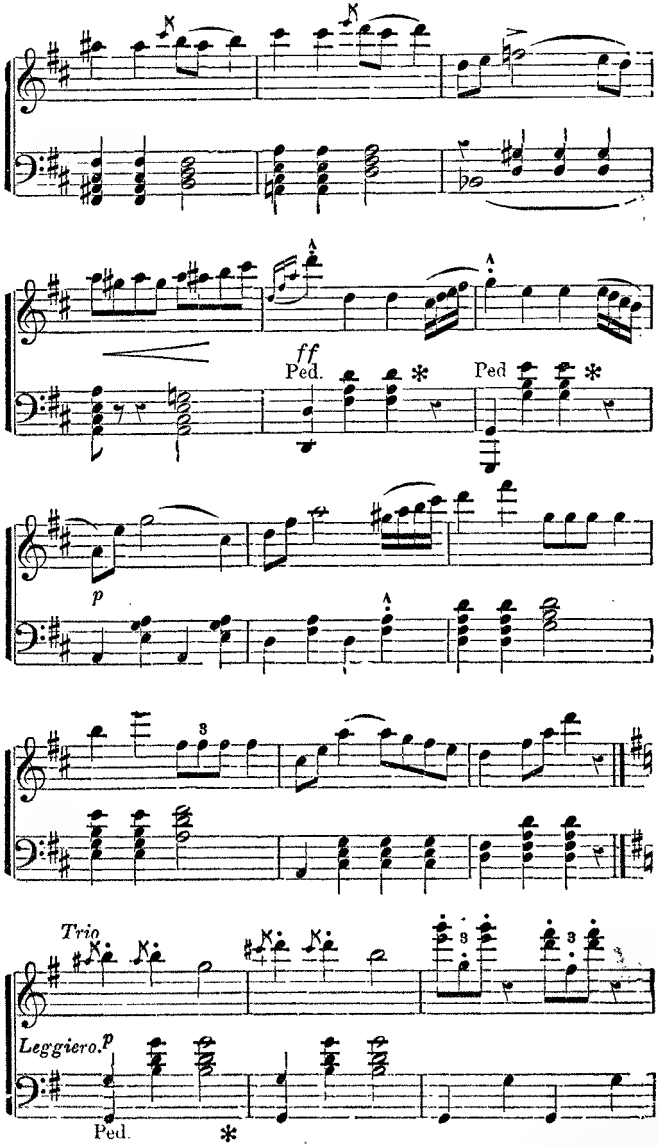
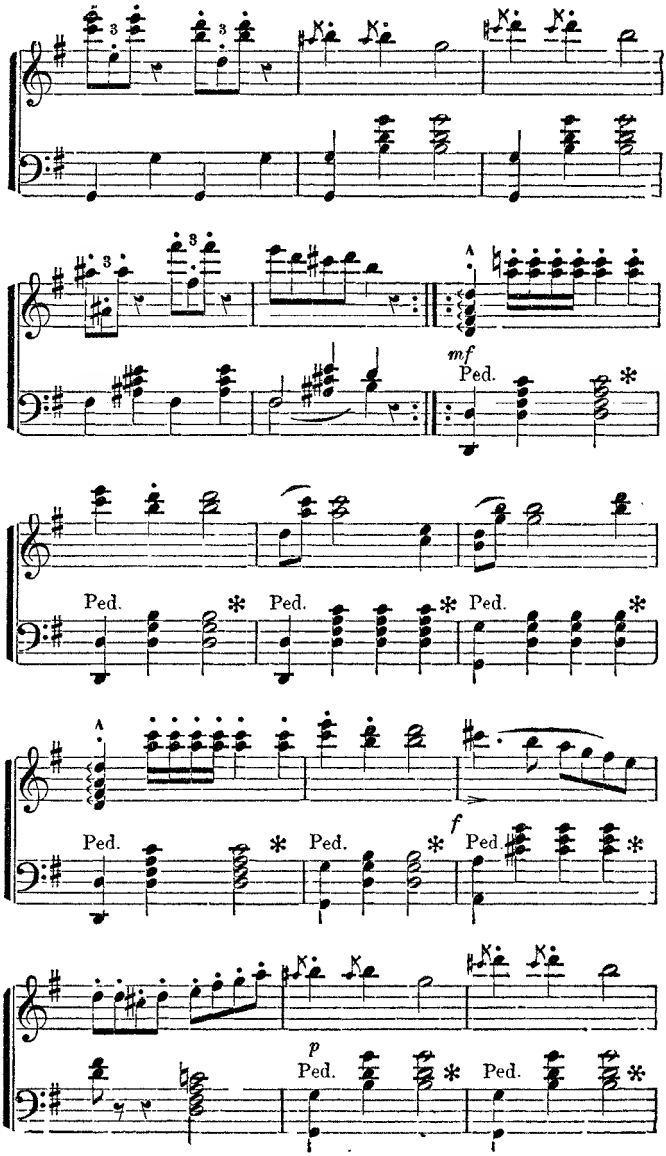
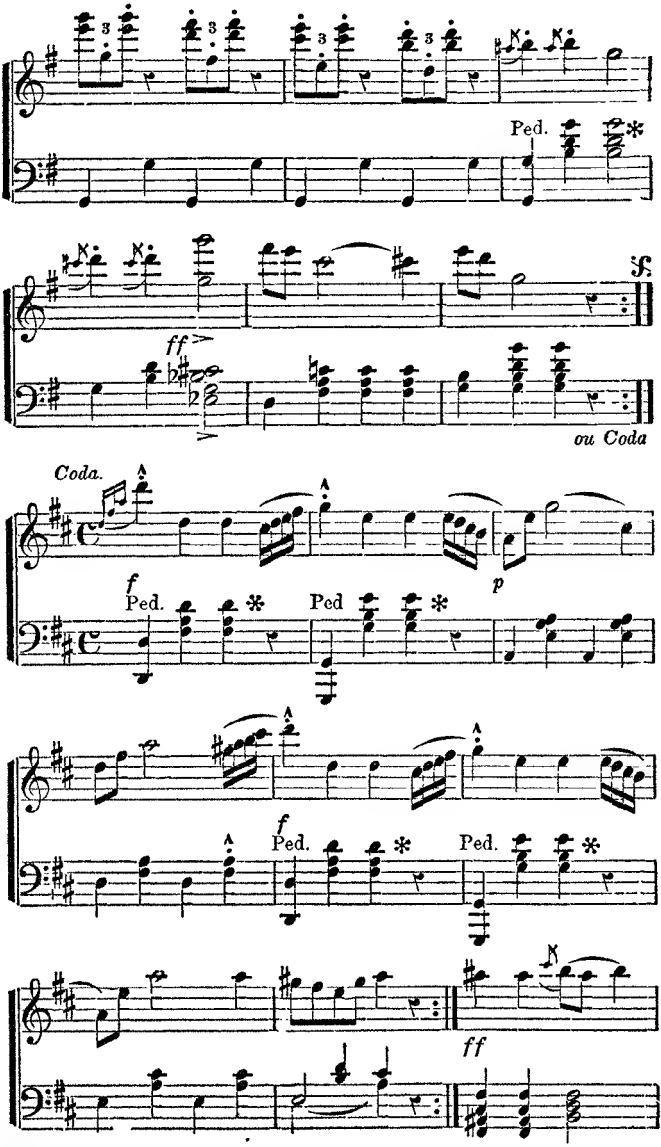
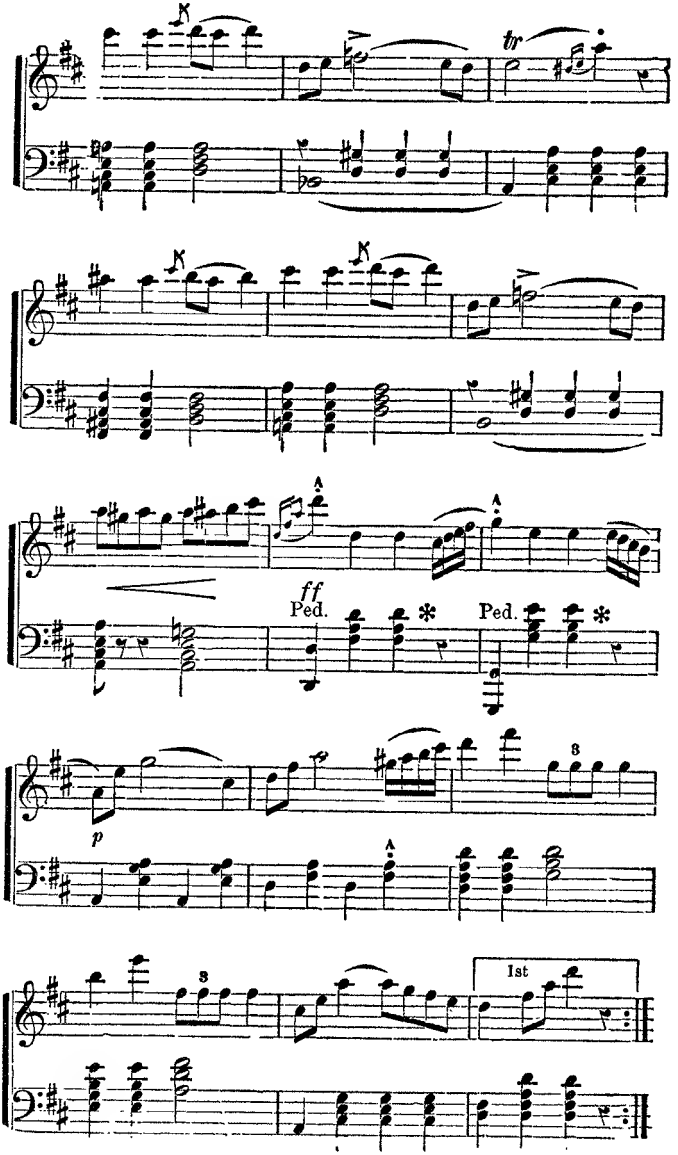
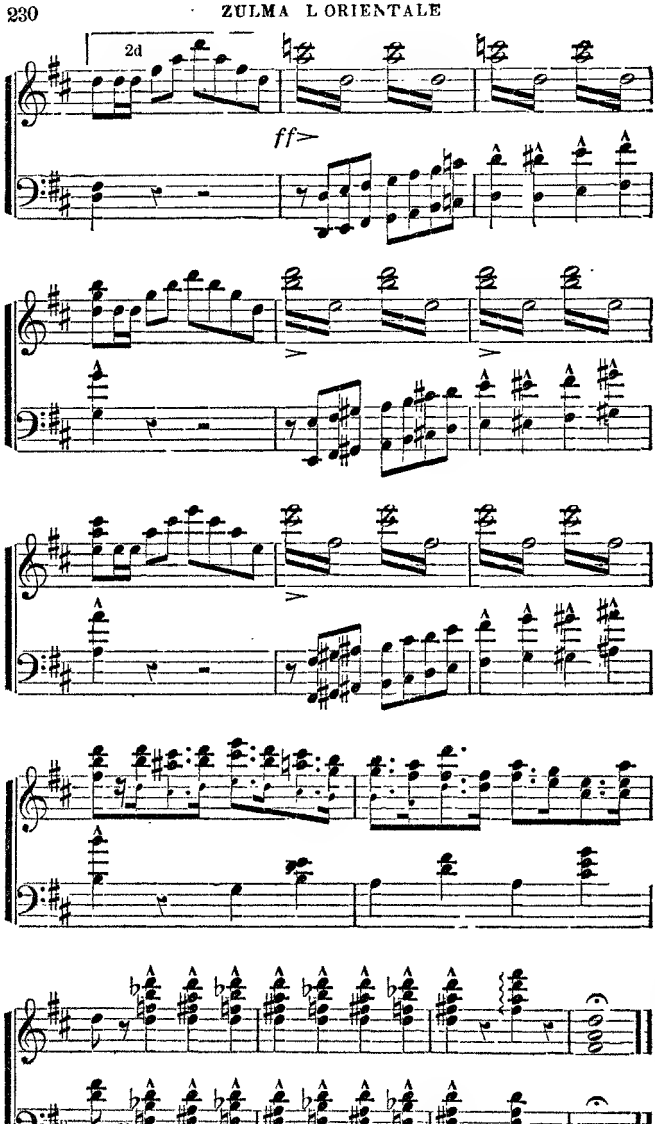
Flora Mazurka.

Wm. Ienno

(By permission of Wm. Hall & Son, owners of copyright.

f
p
f
f
p
f
p
f
p

f
p
ff
decre
f
p
f

p dolce.
mf
cres.
ff

Ferrero Esmeralda.

GEO. WALLACE.

fz
p
fz

ff
D. C

Zulma l'Orientale.

Orientale. A. LAMOTTE.

By permission of WM. HALL & SON, owners of copyright.

ff
Ped.
Ped
p
3
Trio
Leggiero.
p
Ped.

3
3
3
3
mf
Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.
p
Ped.
Ped.

Ped.
ff
ou Coda
Coda.
f
Ped.
Ped
p
f
Ped.
Ped.
ff

tr
ff
Ped.
Ped.
p
8
8
1st

2d
ff>

DICK & FITZGERALD,

PUBLISHERS, NEW YORK.

*** The Publishers, upon receipt of the price, will send any of the following books by mail, POSTAGE FREE, to any part of the United States. In ordering books, the full name, post-office, county and State should be plainly written.

Inquire Within for Anything You Want to Know; or, Over 3,500 Facts for the People. "Inquire Within" is one of the most valuable and extraordinary volumes ever presented to the American public, and embodies nearly 4,000 facts, in most of which any person living will find instruction, aid and entertainment. As a book to be kept in the family for reference it is unequaled, comprising, as it does, all kinds of books of information in a single volume.

It is a Doctor, a Gardener, a Schoolmaster,
A Dancing-Master, an Artist, a Naturalist,
A Modeler, a Cook, a Lawyer,
A Surgeon, a Chemist, a Perfumer,
A Dyer, a Brewer, an Architect,
A Bookkeeper, a Confectioner, a Laundress,
A "Hoyle," a "Letter-Writer,"
A "Ready Reckoner," and a Housekeeper.

IT ALSO CONTAINS

Tables of Weights and Measures,
Interest Tables from $1 up to $10,000,
Innumerable Tables on Curious and Interesting Subjects,
All Kinds of Family Amusements and Recreations.

It might strike the casual observer as something incredible, if not impossible, that such an immense and varied amount of matter could be crowded into a book of the merely nominal price of a dollar and a half; but the work contains 436 large pages of small type, closely printed in double column, and a perusal of it will convince the most skeptical that the only thing to be wondered at in it, is the extremely low price at which it is offered.
Bound in extra cloth, with gilt side and back.....**$1.50**

The Perfect Gentleman. A book of Etiquette and Eloquence. Containing information and instruction for those who desire to become brilliant or conspicuous in General Society, or at Parties, Dinners or Popular Gatherings, etc. It gives directions how to use wine at table, with Rules for judging the quality thereof, Rules for Carving, and a complete Etiquette of the Dinner Table, including Dinner Speeches, Toasts and Sentiments, Wit and Conversation at Table, etc. It has also an American Code of Etiquette and Politeness for all occasions. It also contains all the necessary information relating to the Rules of Etiquette to be observed in fashionable and official society at Washington, and this alone makes it valuable to any one who visits that city, either for pleasure or business. It also contains, Model Speeches, with directions how to deliver them, Duties of the Chairman at Public Meetings, Forms of Preambles and Resolutions, etc. It is a handsomely bound volume of 335 pages.....**$1.50**

Popular Books sent Free of Postage at the Prices annexed.

DICK'S
ENCYCLOPEDIA
OF
Practical Receipts and Processes,

PRINTED ON FINE TONED PAPER.

CONTAINING 6,422 PRACTICAL RECEIPTS,

Written in a plain and popular manner, and illustrated with explanatory wood-cuts. Being a comprehensive Book of Reference for the Merchant, Manufacturer, Artisan, Amateur and Housekeeper, embracing valuable information in the Arts, Professions, Trades, Manufactures, including Medicine, Pharmacy and Domestic Economy. It is certainly the most useful book of reference for practical information pertaining to the wants of every-day life ever printed. THE SCIENTIFIC AMERICAN says: "It is worthy of a place in the library of any home, work-shop, factory or laboratory." Prominent among the immense mass of subjects treated of in the book, are the following:

The Art of Dyeing;
Hard, Soft and Toilet Soaps;
Tanning;
Distillation;
Imitation Liquors;
Wines, Cordials and Bitters;
Cider;
Brewing;
Perfumery;
Cologne Water and Perfumed Spirits;
Flavoring Essences, etc.;
Cosmetics;
Hair Dyes and Washes;
Pomades and Perfumed Oils;
Tooth Powders, etc.;
Syrups;
Alcohol and Alcoholmetry;
Petroleum and Kerosene;
Bleaching and Cleaning;
Scouring and Cleansing;
Vinegar;
Sauces, Catsups and Pickles;
Receipts for the Garden;
To Remove Stains, Spots, etc.;
The Extermination of Vermin;
Pyrotechny and Explosives;
Cements, etc.;
Soluble Glass;
Waterproofing;
Artificial Gems;
Inks and Writing Fluids;
Aniline Colors;
Liquid Colors;
Paints and Pigments;
Drying Oils and Dryers;
Painting and Paper-hanging;
Kalsomine and Whitewash;
Oil and Spirit Varnishes;
Varnishing and Polishing;
Lubricators;
Japanning and Lacquering;
Boot and Harness Blacking;
Photography;
Metals and Alloys;
Soldering and Welding;
Amalgams;
Gilding, Silvering, etc.;
Electrotyping, Electroplating, etc.;
Medicinal Preparations;
Patent Medicines;
Medical Receipts;
Weights and Measures.

607 pages, royal octavo, cloth..... $5.00
Sheep..... 6.00

DICK & FITZGERALD, Publishers,
Box 2975. **NEW YORK.**

Agents Wanted to Canvass for this Work.

The American Boy's Book of Sports and Games. A Repository of In and Out-Door Amusements for Boys and Youths. Containing 600 large 12mo pages. Illustrated with nearly 700 engravings, designed by White, Herrick, Weir and Harvey, and engraved by N. Orr. This is unquestionably the most attractive and valuable book of its kind ever issued in this or any other country. It was three years in preparation, and embraces all the sports and games that tend to develop the physical constitution, improve the mind and heart, and relieve the tedium of leisure hours, both in the parlor and the field. The engravings are in the first style of the art, and embrace eight full-page ornamental titles, and four large colored chromos, illustrating the several departments of the work, beautifully printed on tinted paper. The book is issued in the best style, being printed on fine sized paper, and handsomely bound. Extra cloth, gilt side and back, extra gold, beveled boards.....$2.00

Mrs. Crowen's American Lady's Cookery Book. Giving every variety of information for ordinary and holiday occasions, and containing over 1,200 Original Receipts for Preparing and Cooking Soups and Broths, Fish and Oysters, Clams, Mussels, Crabs and Terrapins, Meats of all kinds, Poultry and Game, Eggs and Cheese, Vegetables and Salads, Sauces of all kinds, fancy Desserts, Puddings and Custards, Pies and Tarts, Bread and Biscuit, Rolls and Cakes, Preserves and Jellies, Pickles and Catsups, Potted Meats, etc., etc.; with valuable hints on choosing and purchasing all kinds of provisions, on preparing ripe fruits for the table, Bills of Fare for the guidance of young housekeepers, the arrangement of the table for Dinner Parties, the Etiquette of the Dinner-table, Cookery for invalids, Carving made easy, etc., the whole being a complete system of American Cookery. By Mrs. T. J. Crowen. 480 pages, 12mo, cloth.....$1.50

The Reason Why of General Science. A careful collection of some thousands of Reasons for things which, though generally known, are imperfectly understood. It is a complete Encyclopedia of Science; and persons who have never had the advantage of a liberal education may, by the aid of this volume, acquire knowledge which the study of years only would impart in the ordinary course. It explains everything in Science that can be thought of, and the whole is arranged with a full index. 346 pages, bound in cloth, gilt, and illustrated with numerous wood-cuts..$1.50

Biblical Reason Why. A Handsome Book for Biblical Students, and a Guide to Family Scripture Readings. This work gives 1,494 Reasons, founded upon the Bible, and assigned by the most eminent Divines and Christian Philosophers, for the great and all-absorbing events recorded in the History of the Bible, the Life of our Saviour and the Acts of his Apostles. It will enable Sunday-school teachers to explain most of the obscure and difficult passages that occur in the Scriptures. Cloth, gilt..$1.50

The Reason Why of Natural History. An illustrated book of popular information on all matters relating to Birds, Beasts, Fishes, Reptiles, etc. It gives the Reasons for hundreds of interesting facts in connection with Zoology, and affords an immense amount of instruction in the peculiar habits and instincts of the various orders of the Animal Kingdom. Bound in cloth, gilt.....$1.50

The Three Volumes of the REASON WHY SERIES are uniform in size and style, and form a valuable addition to every Library.

Souillard's Book of Practical Receipts. For the use of Families, Druggists, Perfumers, Confectioners, and Dealers in Soaps and Fancy Articles for the Toilet. By F. A. Souillard. Paper covers...25 cts.

Martine's Manual of Etiquette and Perfect Letter-Writer. For the use of both Ladies and Gentlemen. A great many books have been printed on the subject of Etiquette and correct behavior in society; but none of them are sufficiently comprehensive and matter-of-fact to suit the class of people who may be called new-beginners in fashionable life. This book explains in a plain, common-sense way, precisely how to conduct yourself in every position in society. This book also contains over 300 sensible letters and notes suitable to every occasion. It has some excellent model letters of friendship and business, and its model Love-Letters are unequaled. If any lady or gentleman desires to know how to *begin* a love correspondence, this is just the book they want. This volume contains the same matter as "*Martine's Hand-Book of Etiquette*" and "*Martine's Sensible Letter-Writer*," and, in fact, combines those two books bound together in one substantial volume of 373 pages. Cloth, gilt $1.50

Frost's Original Letter-Writer, and Laws and By-Laws of American Society, combined. Being a complete collection of Original Letters and Notes upon every imaginable subject of every-day life, and a condensed but thorough treatise on Etiquette and its Usages in America. By S. A. Frost. This book consists of Miss Frost's two celebrated works on Etiquette and Letter Writing, bound together in one substantial volume. Anybody who wants a book that will tell them how to appear to advantage in society, or how to write a letter on almost any subject, should send for a copy of this valuable work. 16mo, 378 pages, extra cloth $1.50

One Hundred and Thirty Comic Dialogues and Recitations. Being Burton's Comic Recitations and Humorous Dialogues, and Spencer's Comic Speeches and Dialogues, combined in one volume. This capital book contains an endless variety of Comic Speeches, Humorous Scenes, Amusing Burlesques and Diverting Dialogues. It embraces French, Dutch, Irish, Ethiopian and Yankee Stories, and from its fruitful pages may be selected enough fun to make any entertainment a success. Bound in cloth...$1.50

Frost's School and Exhibition Dialogues. Comprising Frost's Humorous Exhibition Dialogues, and Frost's Dialogues for Young Folks, combined in one volume. By getting this excellent book, the difficulty in procuring a good dialogue for a school exhibition will be entirely overcome. It contains sixty-one good dialogues of every shade and variety, and from its well stored pages may be selected enough original matter to insure the success of a score of entertainments. Bound in cloth.....$1.50

Twenty-six Short and Amusing Plays for Private Theatricals. Being Howard's Drawing-room Theatricals and Hudson's Private Theatricals combined in one volume. This book, as the title implies, contains twenty-six of the best plays that can be selected for a private theatrical entertainment. It contains several amusing plays for one sex only, and is thus adapted for the army, navy, and male or female boarding-schools. It contains plain directions for getting up a good amateur performance. Bound in cloth.....$1.50

Dr. Valentine's Comic Lectures; or, Morsels of Mirth for the Melancholy. Comprising Comic Lectures on Heads, Faces, Noses, Mouths, Animal Magnetism, etc., with Specimens of Eloquence, Transactions of Learned Societies, Delineations of Eccentric Characters, Comic Songs, etc., etc. By Dr. W. Valentine. Illustrated with 12 portraits of Dr. Valentine in his most celebrated characters. Paper covers.....75 cts

Broad Grins of the Laughing Philosopher. This book is full of the drollest and queerest incidents imaginable, interspersed with jokes, quaint sayings and funny pictures. It also contains twenty-nine laughable engravings.....13 cts

Allyn's Ritual of Freemasonry. Containing a complete Key to the following Degrees: Degree of Entered Apprentice; Degree of Fellow Craft; Degree of Master Mason; Degree of Mark Master; Degree of Past Master; Degree of Excellent Master; Degree of Royal Arch; Royal Arch Chapter; Degree of Royal Master; Degree of Select Master; Degree of Super-Excellent Master; Degree of Ark and Dove; Degree of Knights of Constantinople; Degree of Secret Monitor; Degree of Heroine of Jericho; Degree of Knights of Three Kings; Mediterranean Pass; Order of Knights of the Red Cross; Order of Knights Templar and Knights of Malta; Knights of the Christian Mark, and Guards of the Conclave; Knights of the Holy Sepulchre; The Holy and Thrice Illustrious Order of the Cross; Secret Master; Perfect Master; Intimate Secretary; Provost and Judge; Intendant of the Buildings, or Master in Israel; Elected Knights of Nine; Elected Grand Master; Sublime Knights Elected; Grand Master Architect; Knights of the Ninth Arch; Grand Elect, Perfect and Sublime Mason. Illustrated with 38 copper-plate engravings; to which is added, a Key to the Phi Beta Kappa, Orange and Odd Fellows Societies. By Avery Allyn, K.R. C.K.T.K.M., etc. 12mo, cloth....$5.00

Lester's "Look to the East." (Webb Work.) A Ritual of the First Three Degrees of Masonry. Containing the complete work of the Entered Apprentice, Fellow Craft and Master Mason's Degrees, and their Ceremonies, Lectures, etc. Edited by Ralph P. Lester. This complete and beautiful Pocket Manual of the First Three Degrees of Masonry, is printed in clear, legible type, and not obscured by any attempts at cypher or other perplexing contractions. It differs entirely from all other Manuals, from the fact that it contains neither the passwords grips, nor any other purely esoteric matter, with which Masons, and Masons only, are necessarily entirely familiar. It affords, therefore, a thorough and valuable guide to the regular "work" in the above degrees, divested of everything that any member of the Fraternity would object to see in print, or hesitate to carry in his pocket. It gives the correct routine of

Opening and Closing the Lodge in each Degree.
Calling Off and calling On.
Calling the Lodge Up and Down.
The Entire Ceremonies of Initiating, Passing and Raising Candidates.
The Lectures all Ritually and Monitorially Complete.

Bound in cloth....$2.00
Leather tucks (pocket-book style), gilt edges....2.50

Duncan's Masonic Ritual and Monitor; *or, Guide to the Three Symbolic Degrees of the Ancient York Rite. Entered Aprentice, Fellow Craft and Master Mason.* And to the Degrees of Mark Master, Past Master, Most Excellent Master, and the Royal Arch. By Malcom C. Duncan. Explained and Interpreted by copious Notes and numerous Engravings. It is not so much the design of the author to gratify the curiosity of the uninitiated, as to furnish a Guide to the Younger Members of the Order, by means of which their progress from grade to grade may be facilitated. With the aid of this invaluable Masonic Companion, any mason can, in a short time, become qualified to take the Chair as Master of a Lodge. Nothing is omitted in it that may tend to impart a full understanding of the principles of Masonry. This is a valuable book for the Fraternity, containing, as it does, the Modern "Work" of the order. No Mason should be without it. Bound in cloth....$2.50
Leather tucks (pocket-book style), with gilt edges....3.00

Lander's Expose of Odd-Fellowship. Containing all the Lectures complete, with regulations for Opening, Conducting and Closing a Lodge; together with Forms of Initiation, Charges of the various Officers, etc., giving all the work in the following Degrees: 1st, or White Degree; 2d, or Covenant Degree; 3d, or Royal Blue Degree; 4th, or Remembrance Degree; 5th, or Scarlet Degree....25 cts.

The Science of Self-Defense. Illustrated with explanatory engravings. This book was written by Ned Price, the celebrated boxer, and is the best work that was ever written upon the subject of Sparring and Wrestling. It contains all the tricks and stratagems resorted to by professional boxers, and the descriptions of the passes, blows and parries are all clearly explained by the aid of numerous diagrams and engravings. That portion of the work which treats on wrestling is particularly thorough, and is well illustrated with engravings. Bound in boards.....75 cts.

Richardson's Monitor of Freemasonry. A complete Guide to the various Ceremonies and Routine in Freemasons' Lodges, Chapters, Encampments, Hierarchies, etc., in all the Degrees, whether Modern, Ancient, Ineffable, Philosophical or Historical. Containing, also, the Lectures, Addresses, Charges, Signs, Tokens, Grips, Passwords, Regalia and Jewels in each Degree. Profusely illustrated with Explanatory Engravings, Plans of the Interior of Lodges, etc. 185 pages, paper covers.....75 cts.
Bound in gilt.....$1.25
Bound in leather tucks (pocket-book style).....$2.00

Morgan's Freemasonry Exposed and Explained. Showing the Origin, History and Nature of Masonry, and containing a Key to all the Degrees of Freemasonry. Giving a clear and correct view of the manner of conferring the different degrees, as practiced in all Lodges....25 cts.

Courtship Made Easy; or, The Art of Making Love Fully Explained. Containing full directions for Conducting a Courtship with Ladies of every age and position in society, and valuable information for persons who desire to enter the marriage state. Also, forms of Love-letters to be used on certain occasions. 64 pages.....15 cts.

The Al-Ma-Kan-Tur Circle; or, How to Win a Sweetheart or Lover. Containing Facts never before offered to the public. Being of the greatest importance to both married and single persons of both sexes. By M. L. Byrn.....25 cts.

The Laws of Love. A Complete Code of Gallantry. Containing concise rules for the conduct of Courtship, Aphorisms of Love, Rules for telling the characters and dispositions of women, remedies for love, and an Epistolary Code. Paper covers.....25 cts.

The Athlete's Guide. A Hand-book on Walking, Running and Rowing, giving full instructions for Training, and a Record of all the principal events since the year 1773, with sketches of the lives of the most celebrated Athletes. By W. E. Harding, Ex-Champion. 18mo, cloth..50 cts.

The Art of Conversation. By Mrs. Maberly. This book contains nothing that is difficult to understand, but all the instructions and rules for conversation are given in a plain and common-sense manner.....25 cts.

How to Talk and Debate; or, Fluency of Speech Attained without the Sacrifice of Elegance and Sense. A useful hand-book on Conversation and Debate.....12 cts.

The Ladies' Love Oracle; or, Counselor to the Fair Sex. A Complete Fortune-Teller and Interpreter of all questions upon Love, Courtship and Marriage.....30 cts.

Boxing Made Easy; or, The Complete Manual of Self-Defense. Clearly Explained and Illustrated in a Series of Easy Lessons, with some Important Hints to Wrestlers.....15 cts.

Day's Cards of Courtship. Arranged with such apt conversations, that you will be enabled to ask the momentous question categorically, in such a delicate manner that the young lady will not suspect what you are at. These cards may be used either by two persons, or they will make lots of fun for an evening party of young people. When used in a party, the question is read aloud by the lady receiving it—she shuffles and hands out an answer—and that also must be read aloud by the gentleman receiving it. The fun thus caused is intense. Put up in handsome card cases, on which are printed directions.....**30 cts.**

Day's Love-Letter Cards; or, Love-Making Made Easy. We have just printed a novel Set of Cards which will delight the hearts of young people susceptible of the tender passion. Both letters and answers are either humorous or humorously sentimental—thus creating lots of fun when used at a party of young people—and special pains has been taken with them to avoid that silly, sentimental formality so common in printed letters of this kind. Put up in handsome cases, on which are printed directions.....**30 cts.**

Day's Conversation Cards. A New and Original Set, comprising Eighteen Questions and Twenty-four Answers, so arranged that the whole of the answers are apt replies to each one of the eighteen questions. The plan of these Cards is very simple, and easily understood. Used by a party of young people, they will make a good deal of fun. The set comprises forty-two Cards in the aggregate, which are put up in a handsome case, with printed directions for use.....**30 cts.**

Day's Fortune-Telling Cards. We have just printed an original set of Cards for telling fortunes, which are an improvement on any hitherto made. They are so arranged that each answer will respond to every one of the questions which may be put. These cards will also afford a fund of amusement in a party of young people. Each pack is enclosed in a card case, on which are printed directions.....**30 cts.**

Day's Cards for Popping the Question. An Original Game for Lovers and Sweethearts, or for Merry-Making in a Party of Young People. As soon as these cards become known, we feel sure that they will have an endless sale. Put up in cases, with directions for playing...**30 cts.**

Day's Leap-Year Cards. To enable any lady to pop the question to the chosen one of her heart. This set of Cards is intended more to make fun among young people than for any practical utility. Put up in handsome cases, with printed directions.....**30 cts.**

Chesterfield's Letter-Writer and Complete Book of Etiquette. Containing the Art of Letter-Writing simplified, a guide to friendly, affectionate, polite and business correspondence, and rules for punctuation and spelling, with complete rules of Etiquette and the usages of Society. An excellent hand-book for reference. 16mo, bound in boards.**40 cts.**

How to Behave; or, The Spirit of Etiquette. A Guide to Polite Society, for Ladies and Gentlemen; containing rules for good behavior at the dinner table, in the parlor, and in the street; with important hints on introduction, conversation, etc.....**12 cts.**

How to Win and How to Woo. Containing Rules for the Etiquette of Courtship, with directions showing how to win the favor of the Ladies, how to begin and end a Courtship, and how Love-Letters should be written.....**15 cts.**

Popular Song Books sent Free of Postage. Price Ten Cents each.

NEW SONG BOOKS.

This list of Song Books contains all kinds of Songs, embracing Love, Sentimental, Ethiopian, Scotch, Irish, Convivial, Comic, Patriotic, Pathetic and Dutch Songs, besides a great variety of Stump Speeches, Burlesque Orations, Plantation Scenes, Irish, Dutch and Yankee Stories, Comic Recitations, Conundrums and Toasts.

Harry Richmond's My Young Wife and I Songster.....10 cts.
Harry Robinson's Don't You Wish You Was Me Songster.....10 "
Johnny Wild's What Am I Doing Songster.....10 "
Buell's Ku-Klux-Klan Songster.....10 "
Frank Kern's Pretty Little Dear Songster.....10 "
Harry Richmond's Not For Joseph Songster.....10 "
Dave Reed's Sally Come Up Songster.....10 "
The Rootle-Tum Tootle-Tum Tay Songster.....10 "
Sam Slick's Yankee Songster.....10 "
Champagne Charley Songster.....10 "
Jenny Engel's Dear Little Shamrock Songster.....10 "
Billy Emerson's New Comic Songster.....10 "
Berry's Laugh and Grow Fat Songster.....10 "
Tony Pastor's Bowery Songster.....10 "
Tony Pastor's Water-Fall Songster.....10 "
Tony Pastor's 444 Combination Songster.....10 "
Tony Pastor's Opera-House Songster.....10 "
Tony Pastor's Carte De Visite Songster.....10 "
Tony Pastor's Great Sensation Songster.....10 "
Tony Pastor's Own Comic Vocalist.....10 "
Tony Pastor's Comic Irish Songster.....10 "
Tony Pastor's Comic Songster.....10 "
Tony Pastor's Union Songster.....10 "
Paddy's the Boy Songster.....10 "
Bonny Dundee Songster.....10 "
Will Carleton's Danny Pat Songster.....10 "
Billy Emerson's Nancy Fat Songster.....10 "
Hooley's Opera-House Songster.....10 "
Sam Sharpley's Iron-Clad Songster.....10 "
Joe English's Comic Irish Songster.....10 "
Rodey Maguire's Comic Variety Songster.....10 "
Harry Pell's Ebony Songster.....10 "
Frank Brower's Black Diamond Songster.....10 "
Frank Converse's Old Cremona Songster.....10 "
Nelse Seymour's Big Shoe Songster.....10 "
The Lannigan's Ball Songster.....10 "
Tom Moore's Irish Melodies.....10 "
Billy Holmes' Comic Local Lyrics.....10 "
Fattie Stewart's Comic Songster.....10 "
Christy's Bones and Banjo Songster.....10 "
George Christy's Essence of Old Kentucky.....10 "
Christy's New Songster and Black Joker.....10 "
The Convivial Songster.....10 "
Heart and Home Songster.....10 "
Bob Hart's Plantation Songster.....10 "
Billy Birch's Ethiopian Songster.....10 "
The Shamrock; or, Songs of Ireland.....10 "
Harrison's Comic Songster.....10 "
The Camp-Fire Song Book.....10 "
The Charley O'Malley Irish Songster.....10 "
Fred May's Comic Irish Songster.....10 "
The Love and Sentimental Songster.....10 "
The Irish Boy and Yankee Girl Songster.....10 "
The Frisky Irish Songster.....10 "
Gus Shaw's Comic Songster.....10 "
Wood's Minstrel Song Book.....10 "
Wood's New Plantation Melodies.....10 "

Walker's Rhyming, Spelling and Pronouncing Dictionary of the English Language. Containing

I. *The whole Language arranged according to its terminations.*
II. *Every Word explained and divided into Syllables, exactly as pronounced.*
III. *Multitudes of Words, liable to a double pronunciation, fixed in their true sound by a Rhyme.*
IV. *Many of the most difficult Words rendered easy to be pronounced, by being classed according to their endings.*
V. *Numerous classes of Words ascertained in their pronunciation, by distinguishing them into perfect, nearly perfect and allowable Rhymes.*

To which is added critical and practical Observations on Orthography Syllabication, Pronunciation, an Index of Allowable Rhymes, with Authorities for their usage, etc. Royal 12mo, 700 pages.....$3.00

Book of Household Pets. Containing valuable instructions about the Diseases, Breeding, Training and Management of the Canary, Mocking Bird, Brown Thrush or Thrasher, Blue Bird, Yellow Bird, Scarlet Tanager, Bobolink, Baltimore Oriole, European Black Bird, Blue Jay, Blue and Yellow Macaw, Carolina Parrakeet, Cockatoo, Green and Gray Parrot, and the rearing and management of all kinds of Pigeons and Fancy Poultry, Rabbits, Squirrels, Guinea Pigs, White Mice and Dogs; together with a Comprehensive Treatise on the Principle and Management of the Salt and Fresh Water Aquarium, with instructions how to make, lay the foundation, and stock the Tank. Illustrated with 123 fine wood-cuts.
Bound in boards, cloth back.....50 cts.

Chesterfield's Art of Letter-Writing Simplified. A Guide to Friendly, Affectionate, Polite and Business Correspondence. Containing a collection of valuable information relative to the Art of Letter-Writing, with clear instructions how to begin and end Correspondence, Rules for Punctuation and Spelling, etc., with numerous examples of Letters and Notes, with several important hints on Love-letters.....15 cts.

The Life, Crime and Capture of John Wilkes Booth. With a full Sketch of the Conspiracy of which he was the Leader, and the Pursuit, Trial and Execution of his Accomplices, together with an original Poem on Abraham Lincoln. By George Alfred Townsend, a Special Correspondent. Illustrated on the cover with a fine portrait of the Assassin, and also containing Plans, Maps, etc. Octavo.....25 cts.

The Hindoo Fortune-Teller and Oracle of Destiny. Containing Ten Methods of Telling Fortunes with Cards, a complete system of Fortune Telling with Dice, together with Sixty-seven Good and Bad Omens, with their interpretation.....15 cts.

The Combination Fortune-Teller and Dictionary of Dreams. A Comprehensive Encyclopedia explaining all the different methods extant by which good and evil events, are foretold, containing 430 pages, and illustrated with numerous engravings and two large colored lithographs. 16mo, cloth.....$1.25.

The Play-Ground; or, Out-Door Games for Boys. A Book of Healthy Recreations for Youth, containing over a hundred Amusements, including Games of Activity and Speed, Games with Toys, Marbles, Tops, Hoops, Kites, Archery, Balls; with Cricket, Croquet and Base-Ball. Splendidly illustrated with 124 fine wood-cuts. Bound in boards....50 cts.

10,000 Wonderful Things. Comprising the Marvelous and Rare, Eccentric and Extraordinary, in all Ages and Nations. Enriched with hundreds of illustrations. 12mo, cloth, gilt side.....$1.50

The French Wine and Liquor Manufacturer. A Practical Guide and Receipt Book for the Liquor Merchant. Being a clear and comprehensive Treatise on the Manufacture and Imitation of Brandy, Rum, Gin and Whisky, with Practical Observations and Rules for the Manufacture and Management of all kinds of Wine, by Mixing, Boiling and Fermentation, as practiced in Europe; including complete instructions for Manufacturing Champagne Wine, and the most approved methods for making a variety of Cordials, Liquors, Punch, Essences, Bitters and Syrups, together with a number of Recipes for Fining, Flavoring, Filtering and Coloring Wines and Liquors, and instructions for Restoring and Keeping Ale and Cider. Also containing the latest improvements for Manufacturing Vinegar by the Quick Method. To which is added a collection of Descriptive Articles on Alcohol, Distillation, Maceration and the use of the Hydrometer; with Tables, Comparative Scale, and 14 important Rules for Purchasing, Reducing and Raising the Strength of Alcohol, etc. Illustrated with descriptive diagrams and engravings. Adapted for the Use and Information of the Trade in the United States and Canada. By John Rack, Practical Wine and Liquor Manufacturer. Bound in cloth....**$3.00**

Bartender's Guide. Containing Recipes for Mixing American, English, French, German, Italian, Spanish and Russian Drinks—such as Juleps, Punches, Cobblers, Slings, Cocktails, etc. By Jerry Thomas, late Bartender at the Metropolitan Hotel, New York, and Planter's House, St. Louis. To which is appended a Manual for the Manufacture of Cordials, Liquors, Fancy Syrups, etc., containing Recipes after the most approved methods now used in the Distillation of Liquors and Beverages, designed for the special use of Manufacturers and Dealers in Wines and Spirits, Grocers, Tavern-keepers and Private Families—the same being adapted to the trade of the United States and Canada. The whole work containing over 700 valuable recipes. A large book, bound in cloth.....**$2.50**

The Independent Liquorist; or, The Art of Manufacturing all kinds of Syrups, Bitters, Cordials, Champagne, Wines, Lager Beer, Ale, Porter, Beer, Punches, Tinctures, Extracts, Brandy, Gin, Essences, Flavorings, Colorings, Sauces, Catsups, Pickles, Preserves, etc. By L. Monzert, Practical Liquorist and Chemist. Every Druggist, Grocer, Restaurant, Hotel-keeper, Farmer, Fruit Dealer, Wine Merchant, should have a copy of this work. It gives the most approved methods, and a true description of the manner in which our most popular beverages are prepared, in such plain terms that the most inexperienced person can manufacture as well as the practical man, without the aid of any expensive apparatus. 12mo, cloth.....**$3.00**

The Bordeaux Wine and Liquor Dealer's Guide. A Treatise on the Manufacture of French Wines and Liquors, with full directions to the Liquor Dealer how to manage his Liquors, Wines, etc., etc. A book of great value to every person who deals in Foreign and American Spirituous Liquors, or Foreign Wines, Cordials, etc. It tells exactly how all kinds of them are made. The directions are simple and easily understood. It also tells how to make all kinds of Ales, Porter and other fermented liquor, how to manage Cider, etc. 12mo, cloth.....**$2.50**

Lacour on the Manufacture of Liquors, Wines and Cordials, Without the aid of Distillation. Also, the Manufacture of Effervescing Beverages and Syrups, Vinegar and Bitters. Prepared and arranged expressly for the Trade. By Pierre Lacour. By the use of this book every man can make all kinds of liquors, wines, cordials and vinegar and syrups at home, without the use of any apparatus of any kind. The work is by the French chemist, Lacour, of Bordeaux. We would advise all who are concerned in the liquor business to get the work. Bound in cloth.....**$2.50**

CHECKERS AND CHESS.

Spayth's American Draught Player; or, The Theory and Practice of the Scientific Game of Checkers. Simplified and Illustrated with Practical Diagrams. Containing upwards of 1,700 Games and Positions. By Henry Spayth. Sixth edition, with over three hundred Corrections and Improvements. Containing: The Standard Laws of the Game—Full instructions—Draught Board Numbered—Names of the Games, and how formed—The "Theory of the Move and its Changes" practically explained and illustrated with Diagrams—Playing Tables for Draught Clubs—New Systems of numbering the Board—Prefixing signs to the Variations—List of Draught Treatises and Publications chronologically arranged.
Bound in cloth, gilt side and back.....$2.00

Spayth's Game of Draughts. By Henry Spayth. This book is designed as a supplement to the author's first work, "The American Draught Player"; but it is complete in itself. It contains lucid instructions for beginners, laws of the game, diagrams, the score of 3 4 games, together with 34 novel, instructive and ingenious "critical positions."
Cloth, gilt back and side.....$1.50

Spayth's Draughts or Checkers for Beginners. This treatise was written by Henry Spayth, the celebrated player, and is by far the most complete and instructive elementary work on Draughts ever published. It is profusely illustrated with diagrams of ingenious stratagems, curious positions and perplexing problems, and contains a great variety of interesting and instructive Games, progressively arranged and clearly explained with notes, so that the learner may easily comprehend them. With the aid of this Manual a beginner may soon become a proficient in the game.
Cloth, gilt side.....75 cts.

Scattergood's Game of Draughts, or Checkers, Simplified and Explained. With practical Diagrams and Illustrations, together with a Checker-Board, numbered and printed in red. Containing the Eighteen Standard Games, with over 200 of the best variations, selected from various authors, with some never before published. By D. Scattergood.
Bound in cloth, with flexible covers.....50 cts.

Marache's Manual of Chess. Containing a description of the Board and Pieces, Chess Notation, Technical Terms, with diagrams illustrating them, Laws of the Game, Relative Value of Pieces, Preliminary Games for Beginners, Fifty Openings of Games, giving all the latest discoveries of Modern Masters, with the best games and copious notes, Twenty Endings of Games, showing easiest ways of effecting Checkmate, Thirty-six ingenious Diagram Problems, and sixteen curious Chess Stratagems, being one of the best Books for Beginners ever published. By N. Marache.
Bound in boards, cloth back.....50 cts.
Bound in cloth, gilt side.....75 cts.

DICK & FITZGERALD, Publishers,

Box 2975. NEW YORK.

Popular Books sent Free of Postage at the Prices annexed.

READINGS AND RECITATIONS.

Kavanaugh's Juvenile Speaker. For very Little Boys and Girls. Containing short and easily-learned Speeches and Dialogues, expressly adapted for School Celebrations, May-Day Festivals and other Children's Entertainments. Embracing one hundred and twenty-three effective pieces. By Mrs. Russell Kavanaugh. Illuminated paper cover..30 cts.
Bound in boards, cloth back.....50 cts.

Dick's Series of Recitations and Readings, Nos. 1 to 7. Comprising a carefully compiled selection of Humorous, Pathetic, Eloquent, Patriotic and Sentimental Pieces in Poetry and Prose, exclusively designed for Recitation or Reading. Edited by Wm. B Dick. Each number of the Series contains about 180 pages. Illuminated paper cover, each....30 cts.
Bound in full cloth.....50 cts.

Beecher's Recitations and Readings. Humorous, Serious, Dramatic, including Prose and Poetical Selections in Dutch, Yankee, Irish, Negro and other Dialects. 180 pages, paper covers.....30 cts.
Bound in boards, cloth back.....50 cts.

Howard's Recitations. Comic, Serious and Pathetic. Being a collection of fresh Recitations in Prose and Poetry, suitable for Exhibitions and Evening Parties. 180 pages, paper covers.....30 cts.
Bound in boards, cloth back.....50 cts.

Spencer's Book of Comic Speeches and Humorous Recitations. A collection of Comic Speeches, Humorous Prose and Poetical Recitations, Laughable Dramatic Scenes and Eccentric Dialect Stories.
192 pages, paper covers.....30 cts.
Bound in boards, cloth back.....50 cts.

Wilson's Book of Recitations and Dialogues. Containing a choice selection of Poetical and Prose Recitations. Designed as an Assistant to Teachers and Students in preparing Exhibitions.
188 pages, paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

Barton's Comic Recitations and Humorous Dialogues. A variety of Comic Recitations in Prose and Poetry, Eccentric Orations and Laughable Interludes. 180 pages, paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

Brudder Bones' Book of Stump Speeches and Burlesque Orations. Also containing Humorous Lectures, Ethiopian Dialogues, Plantation Scenes, Negro Farces and Burlesques, Laughable Interludes and Comic Recitations. 188 pages, paper covers.....30 cts.
Bound in boards, illuminated.....50 cts.

Martine's Droll Dialogues and Laughable Recitations. A collection of Humorous Dialogues, Comic Recitations, Brilliant Burlesques and Spirited Stump Speeches. 188 pages, paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

WE WILL SEND A CATALOGUE containing a complete list of all the pieces in each of the above books, to any person who will send us their address. Send for one.

DICK & FITZGERALD, Publishers,
Box 3975. **NEW YORK.**

DIALOGUE BOOKS.

The Dialogues contained in these books are all entirely original; some of them being arranged for one sex only, and others for both sexes combined. They develop in a marked degree the eccentricities and peculiarities of the various characters which are represented in them; and are specially adapted for School Exhibitions and other celebrations, which mainly depend upon the efforts of the young folks.

McBride's Comic Dialogues. A collection of twenty-three Original Humorous Dialogues, especially designed for the display of Amateur dramatic talent, and introducing a variety of sentimental, sprightly, comic and genuine Yankee characters, and other ingeniously developed eccentricities. By H. Elliott McBride. 180 pages, illuminated paper covers..30 cts.
Bound in boards.....50 cts.

McBride's All Kinds of Dialogues. A collection of twenty-five Original, Humorous and Domestic Dialogues, introducing Yankee, Irish, Dutch and other characters. Excellently adapted for Amateur Performances. 180 pages, illuminated paper covers.....30 cts.
Bound in boards.....50 cts.

Holmes' Very Little Dialogues for Very Little Folks. Containing forty-seven New and Original Dialogues, with short and easy parts, almost entirely in words of one syllable, suited to the capacity and comprehension of very young children. Paper covers.....30 cts.
Bound in boards, cloth back.....50 cts.

Frost's Dialogues for Young Folks. A collection of thirty-six Original, Moral and Humorous Dialogues. Adapted for boys and girls between the ages of ten and fourteen years. By S. A. Frost.
176 pages, paper covers.....30 cts.
Bound in boards.....50 cts.

Frost's New Book of Dialogues. Containing twenty-nine entirely New and Original Humorous Dialogues for boys and girls between the ages of twelve and fifteen years. 180 pages, paper covers.....30 cts.
Bound in boards, cloth back.....50 cts.

Frost's Humorous and Exhibition Dialogues. This is a collection of twenty-five Sprightly Original Dialogues, in Prose and Verse, intended to be spoken at School Exhibitions. 178 pages, paper covers.30 cts.
Bound in boards.....50 cts.

WE WILL SEND A CATALOGUE free to any address, containing a list of all the Dialogues in each of the above books, together with the number of boys and girls required to perform them.

DICK & FITZGERALD, Publishers,

Box 3975. **NEW YORK.**

AMATEUR THEATRICALS.

All the plays in the following excellent books are especially designed for Amateur performance. The majority of them are in one act and one scene, and may be represented in any moderate-sized parlor, without much preparation of costume or scenery.

Burton's Amateur Actor. A complete guide to Private Theatricals; giving plain directions for arranging, decorating and lighting the Stage; with rules and suggestions for mounting, rehearsing and performing all kinds of Plays, Parlor Pantomimes and Shadow Pantomimes. Illustrated with numerous engravings, and including a selection of original Plays, with Prologues, Epilogues, etc. 16mo, illuminated paper cover.....30 cts.
Bound in boards, with cloth back.....50 cts.

Parlor Theatricals; or, Winter Evenings' Entertainment. Containing Acting Proverbs, Dramatic Charades, Drawing-Room Pantomimes, a Musical Burlesque and an amusing Farce, with instructions for Amateurs. Illustrated with engravings. Paper covers.....30 cts.
Bound in boards, cloth back.....50 cts.

Howard's Book of Drawing-Room Theatricals. A collection of twelve short and amusing plays. Some of the plays are adapted for performers of one sex only. 186 pages, paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

Hudson's Private Theatricals. A collection of fourteen humorous plays. Four of these plays are adapted for performance by males only, and three are for females. 180 pages, paper covers.....30 cts
Bound in boards, with cloth back.....50 cts.

Nugent's Burlesque and Musical Acting Charades. Containing ten Charades, all in different styles, two of which are easy and effective Comic Parlor Operas, with Music and Piano-forte Accompaniments. 176 pages, paper covers.....30 cts.
Bound in boards, cloth back.....50 cts.

Frost's Dramatic Proverbs and Charades. Containing eleven Proverbs and fifteen Charades, some of which are for Dramatic Performance, and others arranged for Tableaux Vivants. 176 pages, paper covers.30 cts.
Bound in boards, with cloth back.....50 cts.

Frost's Parlor Acting Charades. These twelve excellent and original Charades are arranged as short parlor Comedies and Farces, full of brilliant repartee and amusing situations. 182 pages, paper covers..30 cts.
Illuminated boards..... 50 cts.

Frost's Book of Tableaux and Shadow Pantomimes. A collection of Tableaux Vivants and Shadow Pantomimes, with stage instructions for Costuming, Grouping, etc. 180 pages, paper covers..30 cts.
Bound in boards, with cloth back.....50 cts.

Frost's Amateur Theatricals. A collection of eight original plays; all short, amusing and new. 180 pages, paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

WE WILL SEND A CATALOGUE containing a complete list of all the pieces in each of the above books, together with the number of male and female characters in each play, to any person who will send us their address. Send for one.

DICK & FITZGERALD, Publishers,
Box 3975. **NEW YORK.**

Popular Books sent Free of Postage at the Prices annexed.

Mrs. Partington's Carpet-Bag of Fun. A collection of over 1,000 of the most Comical Stories, Amusing Adventures, Side-Splitting Jokes, Cheek-extending Poetry, Funny Conundrums, Queer Sayings of Mrs. Partington, Heart-Rending Puns, Witty Repartees, etc. The whole illustrated by about 150 comic wood-cuts.
12mo, 300 pages, ornamented paper covers.....75 cts.

Harp of a Thousand Strings; or, Laughter for a Life-time. A book of nearly 400 pages; bound in a handsome gilt cover; crowded full of funny stories, besides being illustrated with over 200 comic engravings, by Darley, McLennan, Bellew, etc.....$1.00

Chips from Uncle Sam's Jack-Knife. Illustrated with over 100 Comical Engravings, and comprising a collection of over 500 Laughable Stories, Funny Adventures, Comic Poetry, Queer Conundrums, Terrific Puns and Sentimental Sentences. Large octavo.....25 cts.

Fox's Ethiopian Comicalities. Containing Strange Sayings, Eccentric Doings, Burlesque Speeches, Laughable Drolleries and Funny Stories, as recited by the celebrated Ethiopian Comedian.....10 cts.

Ned Turner's Circus Joke Book. A collection of the best Jokes, Bon Mots, Repartees, Gems of Wit and Funny Sayings and Doings of the celebrated Equestrian Clown and Ethiopian Comedian, Ned Turner.....10 cts.

Ned Turner's Black Jokes. A collection of Funny Stories, Jokes and Conundrums, interspersed with Witty Sayings and Humorous Dialogues, as given by Ned Turner, the celebrated Ethiopian Delineator.....10 cts.

Ned Turner's Clown Joke Book. Containing the best Jokes and Gems of Wit, composed and delivered by the favorite Equestrian Clown, Ned Turner. Selected and arranged by G. E. G.....10 cts.

Charley White's Joke Book. Containing a full exposé of all the most laughable Jokes, Witticisms, etc., as told by the celebrated Ethiopian Comedian, Charles White.....10 cts.

Black Wit and Darky Conversations. By Charles White. Containing a large collection of laughable Anecdotes, Jokes, Stories, Witticisms and Darky Conversations.....10 cts.

Yale College Scrapes; or, How the Boys Go It at New Haven. This is a book of 114 pages, containing accounts of all the famous "Scrapes" and "Sprees" of which students of Old Yale have been guilty for the last quarter of a century.....25 cts.

Laughing Gas. An Encyclopedia of Wit, Wisdom and Wind. By Sam Slick, Jr. Comically illustrated with 100 original and laughable Engravings, and nearly 500 side-extending Jokes.....30 cts.

The Knapsack Full of Fun; or, 1,000 Rations of Laughter. Illustrated with over 100 comical engravings, and containing Jokes and Funny Stories. By Doesticks and other witty writers. Large quarto..30 cts.

The Comical Adventures of David Dufficks. Illustrated with over one hundred Funny Engravings. This is a book full of fun....25 cts.

The Plate of Chowder. A Dish for Funny Fellows. Appropriately illustrated with 100 comic engravings. 12mo, paper covers..25 cts.

The Young Debater and Chairman's Assistant. By an ex-Member of the Philadelphia Bar. Containing instructions how to Form and Conduct Societies; how to Form and Conduct Clubs and other organized Associations; Rules of Order for the Government of their Business and Debates; how to Compose Resolutions, Reports and Petitions; how to Organize and Manage Public Meetings, Celebrations, Dinners, Pic-Nics and Conventions; Duties of the President and other Officers of a Club or Society, with Official Forms; Hints on Debate and Public Speaking; Forms for Constitutions and By-Laws. To any one who desires to become familiar with the duties of an Officer or Committee-man in a Society or Association this work will be invaluable, as it contains the most minute instructions in everything that pertains to the routine of Society Business.
152 pages, paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

How to Conduct a Debate. A Series of Complete Debates, Outlines of Debates and Questions for Discussion. In the complete debates, the questions for discussion are defined, the debate formally opened, an array of brilliant arguments adduced on either side, and the debate closed according to parliamentary usages. The second part consists of questions for debate, with heads of arguments, for and against, given in a condensed form, for the speakers to enlarge upon to suit their own fancy. In addition to these are a large collection of debatable questions. The authorities to be referred to for information being given at the close of every debate throughout the work. By Frederic Rowton. 232 pages, 16mo.
Paper covers.....50 cts.
Bound in boards, cloth back.....75 cts.

The Vegetable Garden. Containing thorough instructions for Sowing, Planting and Cultivating all kinds of Vegetables, with plain directions for preparing, manuring and tilling the soil to suit each plant; including, also, a summary of the work to be done in a Vegetable Garden during each month of the year. This work embraces, in a condensed but thoroughly practical form, all the information that either an amateur or a practical gardener can require in connection with the successful raising of Vegetables and Herbs. It also gives separate directions for the cultivation of some seventy different Vegetables, including all the varieties of esculents that form the ordinary stock of a kitchen garden or truck farm. By James Hogg.
140 pages, paper covers.....30 cts.
Full cloth.....50 cts.

The Amateur Trapper and Trap-Maker's Guide. A complete and carefully prepared treatise on the art of Trapping, Snaring and Netting. This comprehensive work is embellished with fifty engraved illustrations; and these, together with the clear explanations which accompany them, will enable anybody of moderate comprehension to make and set any of the traps described. It also gives the baits usually employed by the most successful Hunters and Trappers, and exposes their secret methods of attracting and catching animals, birds, etc., with scarcely a possibility of failure. Large 16mo, paper covers.....50 cts.
Bound in boards, cloth back.....75 cts.

How to Write a Composition. The use of this excellent handbook will save the student the many hours of labor too often wasted in trying to write a plain composition. It affords a perfect skeleton of one hundred and seventeen different subjects, with their headings or divisions clearly defined, and each heading filled in with the ideas which the subject suggests; so that all the writer has to do, in order to produce a good composition, is to enlarge on them to suit his taste and inclination.
178 pages, paper covers.....30 cts.
Bound in boards, cloth back.....50 cts.

Barber's American Book of Ready-Made Speeches. Containing 159 original examples of Humorous and Serious Speeches, suitable for every possible occasion where a speech may be called for, together with appropriate replies to each. Including:

Presentation Speeches.
Convivial Speeches.
Festival Speeches.
Addresses of Congratulation.
Addresses of Welcome.
Addresses of Compliment.
Political Speeches.
Dinner and Supper Speeches for Clubs, etc.
Off-Hand Speeches on a Variety of Subjects.
Miscellaneous Speeches.
Toasts and Sentiments for Public and Private Entertainments.
Preambles and Resolutions of Congratulation, Compliment and Condolence.

With this book any person may prepare himself to make a neat little speech, or reply to one when called upon to do so. They are all short, appropriate and witty, and even ready speakers may profit by them. Paper....50 cts.
Bound in boards, cloth back.....75 cts.

Day's American Ready-Reckoner. By B. H. Day. This Ready-Reckoner is composed of Original Tables, which are positively correct, having been revised in the most careful manner. It is a book of 192 pages, and embraces more matter than 500 pages of any other Reckoner. It contains: Tables for Rapid Calculations of Aggregate Values, Wages, Salaries, Board, Interest Money, etc.; Tables of Timber and Plank Measurement; Tables of Board and Log Measurement, and a great variety of Tables and useful calculations which it would be impossible to enumerate in an advertisement of this limited space. All the information in this valuable book is given in a simple manner, and is made so plain, that any person can use it at once without any previous study or loss of time.
Bound in boards, with cloth back.....50 cts.
Bound in cloth, gilt back.....75 cts.

The Art and Etiquette of Making Love. A Manual of Love, Courtship and Matrimony. It tells

How to cure bashfulness,
How to commence a courtship,
How to please a sweetheart or lover,
How to write a love-letter,
How to "pop the question,"
How to act before and after a proposal,
How to accept or reject a proposal,
How to break off an engagement,
How to act after an engagement,
How to act as bridesmaid or groomsman,
How the etiquette of a wedding and the after reception should be observed,

And, in fact, how to fulfill every duty and meet every contingency connected with courtship and matrimony. 176 pages. Paper covers....30 cts.
Bound in boards, cloth back.....50 cts.

Frank Converse's Complete Banjo Instructor Without a Master. Containing a choice collection of Banjo Solos and Hornpipes, Walk Arounds, Reels and Jigs, Songs and Banjo Stories, progressively arranged and plainly explained, enabling the learner to become a proficient banjoist without the aid of a teacher. The necessary explanations accompany each tune, and are placed under the notes on each page, plainly showing the string required, the finger to be used for stopping it, the manner of striking, and the number of times it must be sounded. The Instructor is illustrated with diagrams and explanatory symbols. 100 pages. Bound in boards, cloth back.....50 cts.

Hard Words Made Easy. Rules for Pronunciation and Accent; with instructions how to pronounce French, Italian, German, Spanish, and other foreign names.....12 cts.

Rarey & Knowlson's Complete Horse Tamer and Farrier. A New and Improved Edition, containing: Mr. Rarey's Whole Secret of Subduing and Breaking Vicious Horses; His Improved Plan of Managing Young Colts, and Breaking them to the Saddle, to Harness and the Sulky. Rules for Selecting a Good Horse, and for Feeding Horses. Also the Complete Farrier or Horse Doctor; being the result of fifty years' extensive practice of the author, John C. Knowlson, during his life an English Farrier of high popularity; containing the latest discoveries in the cure of Spavin. Illustrated with descriptive engravings. Bound in boards, cloth back. 50 cts.

How to Amuse an Evening Party. A Complete collection of Home Recreations. Profusely Illustrated with over Two Hundred fine wood-cuts, containing Round Games and Forfeit Games, Parlor Magic and Curious Puzzles, Comic Diversions and Parlor Tricks, Scientific Recreations and Evening Amusements. A young man with this volume may render himself the *beau ideal* of a delightful companion at every party, and win the hearts of all the ladies, by his powers of entertainment. Bound in ornamental paper covers..... .....30 cts.
Bound in boards, with cloth back.....50 cts.

Frost's Laws and By-Laws of American Society. A Complete Treatise on Etiquette. Containing plain and Reliable Directions for Deportment in every Situation in Life, by S. A. Frost, author of "Frost's Letter-Writer," etc. This is a book of ready reference on the usages of Society at all times and on all occasions, and also a reliable guide in the details of deportment and polite behavior. Paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

Frost's Original Letter-Writer. A complete collection of Original Letters and Notes, upon every imaginable subject of Every-Day Life, with plain directions about everything connected with writing a letter. By S. A. Frost. To which is added a comprehensive Table of Synonyms, alone worth double the price asked for the book. We assure our readers that it is the best collection of letters ever published in this country; they are written in plain and natural language, and elegant in style without being high-flown. Bound in boards, cloth back, with illuminated sides.....50 cts.

North's Book of Love-Letters. With directions how to write and when to use them, and 120 Specimen Letters, suitable for Lovers of any age and condition, and under all circumstances. Interspersed with the author's comments thereon. The whole forming a convenient Hand-book of valuable information and counsel for the use of those who need friendly guidance and advice in matters of Love, Courtship and Marriage. By Ingoldsby North. Bound in boards..... .....50 cts.
Bound in cloth.....75 cts.

How to Shine in Society; or, The Science of Conversation. Containing the principles, laws and general usages of polite society, including easily applied hints and directions for commencing and sustaining an agreeable conversation, and for choosing topics appropriate to the time, place and company, thus affording immense assistance to the bashful and diffident. 16mo. Paper covers.....25 cts.

The Poet's Companion. A Dictionary of all Allowable Rhymes in the English Language. This gives the Perfect, the Imperfect and Allowable Rhymes, and will enable you to ascertain to a certainty whether any word can be mated. It is invaluable to any one who desires to court the Muses, and is used by some of the best writers in the country.....25 cts.

Mind Your Stops. Punctuation made plain, and Composition simplified for Readers, Writers and Talkers.....12 cts.

Five Hundred French Phrases. A book giving all the French words and maxims in general use in writing the English language...12 cts.

Sut Lovingood. Yarns spun by "A Nat'ral Born Durn'd Fool." Warped and Wove for Public Wear, by George W. Harris. Illustrated with eight fine full page engravings, from designs by Howard. It would be difficult, we think, to cram a larger amount of pungent humor into 300 pages than will be found in this really funny book. The Preface and Dedication are models of sly simplicity, and the 24 Sketches which follow are among the best specimens of broad burlesque to which the genius of the ludicrous, for which the Southwest is so distinguished, has yet given birth. 12mo, tinted paper, cloth, gilt edges.....$1.50

Uncle Josh's Trunkful of Fun. Containing a rich collection of *Comical Stories, Cruel Sells, Side-Splitting Jokes, Humorous Poetry, Quaint Parodies, Burlesque Sermons, New Conundrums, Mirth-Provoking Speeches, Curious Puzzles, Amusing Card Tricks, and Astonishing Feats of Parlor-Magic.*

This book is illustrated with nearly 200 funny engravings, and contains, in 64 large octavo double-column pages, at least three times as much reading matter and real fun as any other book of the price..... 15 cts.

The Strange and Wonderful Adventures of Bachelor Butterfly. Showing how his passion for Natural History completely eradicated the tender passion implanted in his breast also detailing his Extraordinary Travels, both by sea and land—his Hair-breadth Escapes from fire and cold—his being come over by a Widow with nine small children—his wonderful Adventures with the Doctor and the Fiddler, and other Perils of a most extraordinary nature. The whole illustrated by about 200 engravings.....30 cts.

The Laughable Adventures of Messrs. Brown, Jones and Robinson. Showing where they went, and how they went, what they did, and how they did it. Here is a book which will make you split your sides laughing. It shows the comical adventures of three jolly young greenhorns, who went traveling, and got into all manner of scrapes and funny adventures. Illustrated with nearly 200 thrillingly-comic engravings.....30 cts.

The Mishaps and Adventures of Obadiah Oldbuck. This humorous and curious book sets forth, with 188 comic drawings, the misfortunes which befell Mr. Oldbuck; and also his five unsuccessful attempts to commit suicide—his hair-breadth escapes from fire, water and famine—his affection for his poor dog, etc. To look over this book will make you laugh, and you can't help it.....30 cts.

Jack Johnson's Jokes for the Jolly. A collection of Funny Stories, Droll Incidents, Queer Conceits and Apt Repartees. Illustrating the Drolleries of Border Life in the West, Yankee Peculiarities, Dutch Blunders, French Sarcasms, Irish Wit and Humor, etc., with short Ludicrous Narratives; making altogether a Medley of Mirthful Morsels for the Melancholy that will drive away the blues, and cause the most misanthropic mortal to laugh. Illustrated paper covers.....25 cts.

Snipsnaps and Snickerings of Simon Snodgrass. A collection of Droll and Laughable Stories, illustrative of Irish Drolleries and Blarney, Ludicrous Dutch Blunders, Queer Yankee Tricks and Dodges, Backwoods Boasting, Humors of Horse-trading, Negro Comicalities, Perilous Pranks of Fighting Men, Frenchmen's Queer Mistakes, Scotch Shrewdness, and other phases of eccentric character, that go to make up a perfect and complete Medley of Wit and Humor. It is also full of funny engravings.....25 cts.

Madame Le Normand's Fortune Teller. An entertaining book, said to have been written by Madame Le Normand, the celebrated French Fortune Teller, who was frequently consulted by the Emperor Napoleon. A party of ladies and gentlemen may amuse themselves for hours with this curious book. It tells fortunes by "The Chart of Fate" (a large lithographic chart), and gives 624 answers to questions on every imaginable subject that may happen in the future. It explains a variety of ways for telling fortunes by Cards and Dice; gives a list of 79 curious old superstitions and omens, and 187 weather omens, and winds up with the celebrated Oraculum of Napoleon. We will not endorse this book as infallible; but we assure our readers that it is the source of much mirth whenever introduced at a gathering of ladies and gentlemen. Bound in boards. **40 cts.**

The Fireside Magician; or, The Art of Natural Magic Made Easy. Being a scientific explanation of Legerdemain, Physical Amusement, Recreative Chemistry, Diversion with Cards, and of all the mysteries of Mechanical Magic, with feats as performed by Herr Alexander, Robert Heller, Robert Houdin, "The Wizard of the North," and distinguished conjurors—comprising two hundred and fifty interesting mental and physical recreations, with explanatory engravings. 132 pages, paper. **30 cts.**
Bound in boards, cloth back..... **50 cts.**

Howard's Book of Conundrums and Riddles. Containing over 1,200 of the best Conundrums, Riddles, Enigmas, Ingenious Catches and Amusing Sells ever invented. This splendid collection of curious paradoxes will afford the material for a never-ending feast of fun and amusement. Any person, with the assistance of this book, may take the lead in entertaining a company, and keep them in roars of laughter for hours together.
Paper covers..... **30 cts.**
Bound in boards, cloth back..... **50 cts.**

The Parlor Magician; or, One Hundred Tricks for the Drawing-Room. Containing an extensive and miscellaneous collection of Conjuring and Legerdemain, embracing: Tricks with Dice, Dominoes and Cards; Tricks with Ribbons, Rings and Fruit; Tricks with Coin, Handkerchiefs and Balls, etc. The whole illustrated and clearly explained with 121 engravings. Paper covers..... **30 cts.**
Bound in boards, with cloth back..... **50 cts.**

Book of Riddles and 500 Home Amusements. Containing a curious collection of Riddles, Charades and Enigmas; Rebuses, Anagrams and Transpositions; Conundrums and Amusing Puzzles; Recreations in Arithmetic, and Queer Sleights, and numerous other Entertaining Amusements. Illustrated with 60 engravings. Paper covers..... **30 cts.**
Bound in boards, with cloth back..... **50 cts.**

The Book of Fireside Games. Containing an explanation of a variety of Witty, Rollicking, Entertaining and Innocent Games and Amusing Forfeits, suited to the Family Circle as a Recreation. This book is just the thing for social gatherings, parties and pic-nics. Paper covers. **30 cts.**
Bound in boards, cloth back..... **50 cts.**

The Book of 500 Curious Puzzles. Containing a large collection of Curious Puzzles, Entertaining Paradoxes, Perplexing Deceptions in Numbers, Amusing Tricks in Geometry; illustrated with a great variety of Engravings. Paper covers..... **30 cts.**
Bound in boards, with cloth back..... **50 cts.**

Parlor Tricks with Cards. Containing explanations of all the Tricks and Deceptions with Playing Cards ever invented. The whole illustrated and made plain and easy with 70 engravings. Paper covers. **30 cts.**
Bound in boards, with cloth back..... **50 cts.**

Day's Book-Keeping Without a Master. Containing the Rudiments of Book-keeping in Single and Double Entry, together with the proper Forms and Rules for opening and keeping condensed and general Book Accounts. This work is printed in a beautiful script type, and hence combines the advantages of a handsome style of writing with its very simple and easily understood lessons in Book-keeping. The several pages have explanations at the bottom to assist the learner, in small type. As a pattern for opening book accounts it is especially valuable—particularly for those who are not well posted in the art. DAY'S BOOK-KEEPING is the size of a regular quarto Account Book, and is made to lie flat open for convenience in use ..... **50 cts.**

Blank Books for Day's Book-Keeping. We have for sale Books of 96 pages each, ruled according to the patterns mentioned on page 3 of DAY'S BOOK-KEEPING, suitable for practice of the learner, viz.: No. 1—For General Book-keeping, pages 4 and 5; for Cash Account on page 13; for Day-Book in Single Entry, pages 15 to 25. No. 2—For Condensed Accounts, pages 9 and 10; for Cash Account, page 12; for Journal in Double Entry, pages 34 to 43. No. 3—For Ledgers in Double or Single Entry, pages 26 to 44. Each Number ..... **50 cts.**

How to Learn the Sense of 3,000 French Words in one Hour. This ingenious little book actually accomplishes all that its title claims. It is a fact that there are at least three thousand words in the French language, forming a large proportion of those used in ordinary conversation, which are spelled exactly the same as in English, or become the same by very slight and easily understood changes in their termination. 16mo, illuminated paper covers ..... **25 cts.**

How to Speak in Public; or, The Art of Extempore Oratory. A valuable manual for those who desire to become ready off-hand speakers; containing clear directions how to arrange ideas logically and quickly, including illustrations, by the analysis of speeches delivered by some of the greatest orators, exemplifying the importance of correct emphasis, clearness of articulation, and appropriate gesture. Paper covers ..... **25 cts.**

Live and Learn. A guide for all those who wish to speak and write correctly; particularly intended as a Book of Reference for the solution of difficulties connected with Grammar, Composition, Punctuation, &c., &c., containing examples of 1,000 mistakes of daily occurrence in speaking, writing and pronunciation. Cloth, 16mo, 216 pages ..... **75 cts.**

The Art of Dressing Well. By Miss S. A. Frost. This book is designed for ladies and gentlemen who desire to make a favorable impression upon society. Paper covers ..... **30 cts.**
Bound in boards, cloth back ..... **50 cts.**

Thimm's French Self-Taught. A new system, on the most simple principles, for Universal Self-Tuition, with English pronunciation of every word. By this system the acquirement of the French Language is rendered less laborious and more thorough than by any of the old methods. By Franz Thimm ..... **25 cts.**

Thimm's German Self-Taught. Uniform with "French Self-Taught," and arranged in accordance with the same principles of thoroughness and simplicity. By Franz Thimm ..... **25 cts.**

Thimm's Spanish Self-Taught. A book of self-instruction in the Spanish Language, arranged according to the same method as the "French" and "German," by the same author, and uniform with them in size. By Franz Thimm ..... **25 cts.**

Thimm's Italian Self-Taught. Uniform in style and size with the three foregoing books. By Franz Thimm ..... **25 cts**

CARD AND OTHER GAMES.

"Trump's" American Hoyle; or, Gentleman's Hand-Book of Games. This work contains an exhaustive treatise on Whist, by William Pole, F.R.S., and the rules for playing that game as laid down by the Hon. James Clay. It also contains clear descriptions of all the games played in the United States, with the American rules for playing them; including Euchre, Bézique, Cribbage, All Fours, Loo, Poker, Brag, Piquet, Pedro Sancho, Penuchle, Railroad Euchre, Jack Pots, Ecarté, Boston, Cassino, Chess, Checkers, Backgammon, Billiards, Dominoes, and a hundred other games. This work is designed as an American authority in all games of skill and chance, and will settle any disputed point. It has been prepared with great care, and is not a re-hash of English games, but a live American book, expressly prepared for American players. THE AMERICAN HOYLE contains 525 pages, is printed on fine white paper, bound in cloth, with extra gilt side and beveled boards, and is profusely illustrated.....$2.00

The Modern Pocket Hoyle. By "Trumps." Containing all the games of skill and chance, as played in this country at the present time, being an "authority on all disputed points." This valuable manual is all original, or thoroughly revised from the best and latest authorities, and includes the laws and complete directions for playing one hundred and eleven different games 388 pages, paper covers.....50 cts.
Bound in boards, with cloth back.....75 cts.
Bound in cloth, gilt side and back.....$1.25

Hoyle's Games. A complete Manual of the laws that govern all games of skill and chance, including Card Games, Chess, Checkers, Dominoes, Backgammon, Dice, Billiards (as played in this country at the present time), and all Field Games. Entirely original, or thoroughly revised from the latest and best American authorities. Paper covers.....50 cts.
Boards.....75 cts.
Cloth, gilt side.....$1.25

Walker's Cribbage Made Easy. Being a new and complete Treatise on the Game in all varieties. By George Walker, Esq. A very comprehensive work on this Game. It contains over 500 examples of how to discard for your own and your adversary's crib.
142 pages, bound in boards.....50 cts.

100 Tricks With Cards Exposed and Explained. By J. H. Green, the Reformed Gambler. This book exposes and explains all the Mysteries of the Gambling Tables It is interesting not only to those who play, but to those who do not. Paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

How Gamblers Win; or, The Secrets of Advantage Playing Exposed. Being a complete and scientific exposé of the manner of playing all the various advantages in the various Card Games, as practiced by professional gamblers. This work is designed as a warning to self-confident card-players. Bound in boards, with cloth back.....50 cts.

DICK & FITZGERALD, Publishers,

Box 3975. NEW YORK.

Martine's Sensible Letter-Writer. Being a comprehensive and complete Guide and Assistant for those who desire to carry on Epistolary Correspondence; containing a large collection of model letters on the simplest matters of life, adapted to all ages and conditions—

EMBRACING,

Business Letters;
Applications for Employment, with Letters of Recommendation and Answers to Advertisements;
Letters between Parents and Children;
Letters of Friendly Counsel and Remonstrance;
Letters soliciting Advice, Assistance and Friendly Favors;
Letters of Courtesy, Friendship and Affection;
Letters of Condolence and Sympathy;
A Choice Collection of Love-Letters, for Every Situation in a Courtship;
Notes of Ceremony, Familiar Invitations, etc., together with Notes of Acceptance and Regret.

The whole containing 300 Sensible Letters and Notes. This is an invaluable book for those persons who have not had sufficient practice to enable them to write letters without great effort. It contains such a variety of letters, that models may be found to suit every subject.
207 pages, bound in boards, cloth back.....50 cts.
Bound in cloth.....75 cts.

Martine's Hand-Book of Etiquette and Guide to True Politeness. A complete Manual for all those who desire to understand good breeding, the customs of good society, and to avoid incorrect and vulgar habits. Containing clear and comprehensive directions for correct manners, conversation, dress, introductions, rules for good behavior at Dinner Parties and the Table, with hints on carving and wine at table; together with the Etiquette of the Ball and Assembly Room, Evening Parties, and the usages to be observed when visiting or receiving calls; Deportment in the street and when traveling. To which is added the Etiquette of Courtship, Marriage, Domestic Duties and fifty-six rules to be observed in general society. By Arthur Martine. Bound in boards..50 cts.
Bound in cloth, gilt sides.....75 cts.

Dick's Quadrille Call-Book and Ball-Room Prompter. Containing clear directions how to call out the figures of every dance, with the quantity of music necessary for each figure, and simple explanations of all the figures which occur in Plain and Fancy Quadrilles. This book gives plain and comprehensive instructions how to dance all the new and popular dances, including the following:

The Parisian Varieties;
The New French Quadrille;
The Waltz Quadrille;
The Glide Lancers;
The Saratoga Lancers;
The Waltz Caledonians;
The Prince Imperial;
The Caledonians and Lancers;
The Social, Basket and Gavotte Quadrilles;
The Empire Quadrille;
The March, Star and Mazurka Quadrilles;
The Cheat and Jig, London Polka, and other Plain and Fancy Quadrilles;
All the Round Dances, Reels and Country Dances;
The "German," with description of the new Figures.

To which is added a Complete and Sensible Guide for Etiquette and Proper Deportment in the Ball and Assembly Room, besides 108 pages of dance music for the piano. Paper covers.....50 cts.
Bound in boards.....75 cts.

Wright's Book of 3,000 American Receipts. Containing Cookery, Distilling, Perfumery, Chemicals, Varnishes, Dyeing, Agriculture, etc. 12mo, cloth, 359 pages.....$1.50

Lola Montez' Arts of Beauty; or, Secrets of a Lady's Toilet. *With hints to Gentlemen on the Art of Fascinating.* Lola Montez here explains all the Arts employed by the celebrated beauties and fashionable ladies in Paris and other cities of Europe, for the purpose of preserving their beauty and improving and developing their charms. The recipes are all clearly given, so that any person can understand them, and the work embraces the following subjects:

How to obtain such desirable and indispensable attractions as A Handsome Form;
A Bright and Smooth Skin;
A Beautiful Complexion;
Attractive Eyes, Mouth and Lips;
A Beautiful Hand, Foot and Ankle;
A Well-trained Voice;
A Soft and Abundant Head of Hair; Also, How to Remedy Gray Hair;
And harmless but effectual methods of removing Superfluous Hair and other blemishes, with interesting information on these and kindred matters.

Illuminated paper cover.....25 cts.

Hillgrove's Ball-Room Guide and Complete Dancing-Master. Containing a plain treatise on Etiquette and Deportment at Balls and Parties, with valuable hints on Dress and the Toilet, together with

Full Explanations of the Rudiments, Terms, Figures and Steps used in Dancing;
Including Clear and Precise Instructions how to dance all kinds of Quadrilles, Waltzes, Polkas, Redowas, Reels, Round, Plain and Fancy Dances, so that any person may learn them without the aid of a Teacher;
To which is added easy directions how to call out the Figures

of every dance, and the amount of music required for each. Illustrated with 176 descriptive engravings. By T. Hillgrove, Professor of Dancing.
Bound in cloth, with gilt side and back.....$1.00
Bound in boards, with cloth back.....75 cts.

The Banjo, and How to Play it. Containing, in addition to the elementary studies, a choice collection of Polkas, Waltzes, Solos, Schottisches, Songs, Hornpipes, Jigs, Reels, etc., with full explanations of both the "Banjo" and "Guitar" styles of execution, and designed to impart a complete knowledge of the art of playing the Banjo practically, without the aid of a teacher. This work is arranged on the progressive system, showing the learner how to play the first few notes of a tune, then the next notes, and so on, a small portion at a time, until he has mastered the entire piece, every detail being as clearly and thoroughly explained as if he had a teacher at his elbow all the time. By Frank B. Converse, author of the "Banjo without a Master." 16mo, bound in boards, cloth back..50 cts.

Row's National Wages Tables. Showing at a glance the amount of wages from half an hour to sixty hours, at from $1 to $37 per week. Also from one-quarter of a day to four weeks, at $1 to $37 per week. By Nelson Row. By this book, which is particularly useful when part of a week, day or hour is lost, a large pay-roll can be made out in a few minutes, thus saving more time in making out one pay-roll than the cost of the book. Every employer hiring help by the hour, day or week, and every employee, should obtain one, as it will enable him to know exactly the amount of money he is entitled to on pay-day. Half bound.....50 cts.

Row's Complete Fractional Ready-Reckoner. For buying and selling any kind of merchandise, giving the fractional parts of a pound, yard, etc., from one-quarter to one thousand, at any price from one-quarter of a cent to five dollars. By Nelson Row. 36mo, 232 pages, boards..50 cts.

Blunders in Behavior Corrected. A book of Deportment for both Ladies and Gentlemen. By means of this book you can learn the most difficult phases in Etiquette, or behavior in good society.....12 cts.

Delisser's Horseman's Guide. Comprising the Laws on Warranty, and the Rules in purchasing and selling horses, with the decisions and reports of various courts in Europe and the United States; to which is added a detailed account of what constitutes soundness and unsoundness, and a precise method, simply laid down, for the examination of horses, showing their age to thirty years old; together with an exposure of the various tricks and impositions practiced by low horse-dealers (jockeys) on inexperienced persons; also, a valuable Table of each and every bone in the structure of the Horse. By George P. Delisser, Veterinary Surgeon.
Bound in boards, cloth back.....75 cts.
Bound in cloth.....$1.00

Brisbane's Golden Ready-Reckoner. Calculated in Dollars and Cents. Showing at once the amount or value of any number of articles or quantity of goods, or any merchandise, either by the gallon, quart, pint, ounce, pound, quarter, hundred, yard, foot, inch, bushel, etc., in an easy and plain manner. To which are added Interest Tables, calculated in dollars and cents, for days and for months, at six per cent. and at seven per cent. per annum, alternately; and a great number of other Tables and Rules for calculation never before in print. Bound in boards.....35 cts.

How to Cook Potatoes, Apples, Eggs and Fish, Four Hundred Different Ways. Our lady friends will be surprised when they examine this book, and find the great variety of ways that the same article may be prepared and cooked. The work especially recommends itself to those who are often embarrassed for want of variety in dishes suitable for the breakfast-table, or on occasions where the necessity arises for preparing a meal at short notice. Paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

The American Housewife and Kitchen Directory. This valuable book embraces three hundred and seventy-eight recipes for cooking all sorts of American dishes in the most economical manner; it also contains a variety of important secrets for washing, cleaning, scouring and extracting grease, paint, stains and iron-mould from cloth, muslin and linen. Bound in ornamental paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

How to Cook and How to Carve. Giving plain and easily understood directions for preparing and cooking, with the greatest economy, every kind of dish, with complete instructions for serving the same. This book is just the thing for a young Housekeeper. It is worth a dozen of expensive French books. Paper covers.....30 cts.
Bound in boards, with cloth back.....50 cts.

The American Home Cook Book. Containing several hundred excellent recipes. The whole based on many years' experience of an American Housewife. Illustrated with engravings. All the Recipes in this book are written from actual experience in Cooking. Paper....30 cts.
Bound in boards, cloth back.....50 cts.

The Yankee Cook Book. A new system of Cookery. Containing hundreds of excellent recipes from actual experience in Cooking; also, full explanations in the art of Carving. 126 pages, paper covers.30 cts.
Bound in boards, with cloth back.....50 cts.

How to Mix all Kinds of Fancy Drinks. Containing clear and reliable directions for mixing all the beverages used in the United States. Embracing Punches, Juleps, Cobblers, Cocktails, etc., etc., in endless variety. By Jerry Thomas. Illuminated paper covers.....50 cts.
Bound in full cloth.....75 cts.

What Shall We Do To-Night? or, Social Amusements for Evening Parties. This elegant book affords an almost inexhaustible fund of amusement for evening parties, social gatherings and all festive occasions, ingeniously grouped together so as to furnish complete and ever-varying entertainment for Twenty-six evenings. Its repertoire embraces all the best round and forfeit games, clearly described and rendered perfectly plain by original and amusing examples, interspersed with a great variety of ingenious puzzles, entertaining tricks and innocent sells; new and original Musical and Poetical pastimes, startling illusions and mirth provoking exhibitions; including complete directions and text for performing Charades, Tableaux, Parlor Pantomimes, the world-renowned Punch and Judy, Gallanty Shows and original Shadow-pantomimes; also, full information for the successful performance of Dramatic Dialogues and Parlor Theatricals, with a selection of Original Plays, etc., written expressly for this work. It is embellished with over one hundred descriptive and explanatory engravings, and contains 366 pages, printed on fine toned paper. Extra cloth...$2.00

The Secret Out: or, 1,000 Tricks with Cards, and Other Recreations. Illustrated with over 300 engravings. A book which explains all the Tricks and Deceptions with Playing Cards ever known, and gives, besides, a great many new ones. The whole being described so carefully, with engravings to illustrate them, that anybody can easily learn how to perform them. This work also contains 240 of the best Tricks of Legerdemain, in addition to the Card Tricks. Such is the unerring process of instruction adopted in this volume, that no reader can fail to succeed in executing every Trick, Experiment, Game, etc., set down, if he will at all devote his attention, in his leisure hours, to the subject; and, as almost every trick with cards known will be found in this collection, it may be considered the only complete work on the subject ever published.
12mo, 400 pages, bound in cloth, gilt side and back.....$1.50

The Magician's Own Book; or, The Whole Art of Conjuring. A complete hand-book of Parlor Magic, containing over a thousand Optical, Chemical, Mechanical, Magnetic and Magical Experiments, Amusing Transmutations, Astonishing Sleights and Subtleties, Celebrated Card Deceptions, Ingenious Tricks with Numbers, curious and entertaining Puzzles, the Art of Secret Writing, together with all the most noted tricks of modern performers. Illustrated with over 500 wood cuts, the whole forming a comprehensive guide for amateurs. 12mo, cloth, gilt.....$1.50

The Sociable; or, One Thousand and One Home Amusements. Containing Acting Proverbs, Dramatic Charades, Acting Charades or Drawing-room Pantomimes, Musical Burlesques, Tableaux Vivants, Parlor Games, Games of Action, Forfeits, Science in Sport and Parlor Magic, and a choice collection of curious Mental and Mechanical Puzzles, etc. Illustrated with numerous engravings and diagrams. The whole being a fund of never-ending entertainment. 376 pages, cloth, gilt.....$1.50

Athletic Sports for Boys. A Repository of Graceful Recreations for Youth, containing clear and complete instructions in Gymnastics, Limb Exercises, Jumping, Pole-Leaping, Dumb Bells, Indian Clubs, Parallel Bars, the Horizontal Bar, the Trapeze, the Suspended Ropes, and the manly accomplishments of Skating, Swimming, Rowing, Sailing, Horsemanship, Riding, Driving, Angling, Fencing and Broadsword. Illustrated with 194 wood-cuts. Bound in boards.....75 cts.

The Young Reporter; or, How to Write Short-Hand. A Complete Phonographic Teacher, intended as a School-book, to afford thorough instructions to those who have not the assistance of an Oral Teacher. By the aid of this work, any person of the most ordinary intelligence may learn to write Short Hand, and report Speeches and Sermons in a short time. Bound in boards, with cloth back.....50 cts.

Sent Free of Postage on Receipt of Price.

The Biblical Reason Why. A Hand-Book for Biblical Students, and a guide to family Scripture reading. This work gives REASONS founded upon the Bible, and assigned by the most eminent Divines and Christian Philosophers, for the great and all-absorbing events recorded in the History of the Bible, the Life of our Saviour and the Acts of His Apostles.

EXAMPLE.

Why did the first patriarchs attain such extreme longevity.
Why was the term of life afterwards shortened?
Why are there several manifest variations in names, acts and dates, between the books of Kings and Chronicles?
Why is the book of the Prophecies of Isaiah a strong proof of the authenticity of the whole Bible?
Why did our Saviour receive the name of Jesus?
Why did John the Baptist hesitate to administer the rite of Baptism to Jesus?

This volume answers 1,493 similar questions. Beautifully illustrated. Large 12mo, cloth, gilt side and back.....$1.50

The Reason Why: General Science. A careful collection of reasons for some thousands of things which, though generally known, are imperfectly understood. A book for the million. This work assigns reasons for the thousands of things that daily fall under the eye of the intelligent observer, and of which he seeks a simple and clear explanation.

EXAMPLE.

Why does silver tarnish when exposed to light?
Why do some colors fade, and others darken, when exposed to the sun?
Why is the sky blue?
What develops electricity in the clouds?
Why does dew form round drops upon the leaves of plants?

This volume answers 1,325 similar questions. 356 pages, bound in cloth, gilt, and embellished with a large number of wood-cuts, illustrating the various subjects treated of.....$1.50

The Reason Why: Natural History. Giving reasons for hundreds of interesting facts in connection with Zoology, and throwing a light upon the peculiar habits and instincts of the various orders of the Animal Kingdom.

EXAMPLE.

Why has the lion such a large mane?
Why does the otter, when hunting for fish, swim against the stream?
Why do dogs turn around two or three times before they lie down?
Why have flat fishes their upper sides dark, and their under sides white?
Why do sporting dogs make what is termed "a point"?
Why do birds often roost upon one leg?
Why do frogs keep their mouths closed while breathing?
Why does the wren build several nests, but occupy only one?

This volume answers about 1,500 similar questions. Illustrated, cloth, gilt side and back.....$1.50

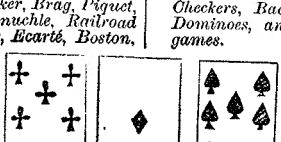
The American Boy's Book of Sports and Games. A Repository of In and Out-door Amusements for Boys and Youths. Containing 600 large 12mo pages. Illustrated with nearly 700 engravings, designed by White, Herrick, Weir and Harvey, and engraved by N. Orr. This is unquestionably the most attractive and valuable book of its kind ever issued in this or any other country. It was three years in preparation, and embraces all the sports and games that tend to develop the physical constitution, improve the mind and heart, and relieve the tedium of leisure hours, both in the parlor and the field.

The engravings are in the first style of the art, and embrace eight full-page ornamental titles, and two large colored chromos, illustrating the several departments of the work, beautifully printed on tinted paper. The book is issued in the best style, being printed on fine sized paper, and handsomely bound. Extra cloth, gilt side and back, extra gold, beveled boards.....**$2.00**

Jack Johnson's Jokes for the Jolly. A collection of Funny Stories, illustrating the Drolleries of Border Life in the West, Yankee Peculiarities, Dutch Blunders, French Sarcasms, Irish Wit and Humor, etc.
Illustrated paper covers.....**25 cts.**

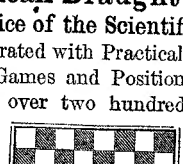
"Trump's" American Hoyle; or, Gentleman's Hand-Book of Games. This work contains an exhaustive treatise on Whist, by William Pole, F.R.S., and the rules for playing that game as laid down by the Hon. James Clay. It also contains clear descriptions of all the games played in the United States, with the American rules for playing them; including

Euchre, Bezique, Cribbage, Baccara, All Fours. Loo, Poker, Brag, Piquet, Pedro Sancho, Penuchle, Railroad Euchre. Jack Pots, Ecarté, Boston, California Jack, Cassino, Chess, Checkers, Backgammon, Billiards, Dominoes, and a hundred other games.



This work is designed as an American authority in all games of skill and chance, and will settle any disputed point. It has been prepared with great care, and is not a re-hash of English games, but a live American book, expressly prepared for American players. THE AMERICAN HOYLE contains 525 pages, is printed on fine white paper, bound in cloth, with extra gilt side and beveled boards, and is profusely illustrated.....**$2.00**

Spayth's American Draught Player; or, The Theory and Practice of the Scientific Game of Checkers. Simplified and Illustrated with Practical Diagrams. Containing upwards of 1,700 Games and Positions. By Henry Spayth. Fifth edition, with over two hundred Corrections and Improvements. Containing: The Standard Laws of the Game—Full Instructions—Draught Board Numbered—Names of the Games, and how formed—The "Theory of the Move and its Changes" practically explained and illustrated with Diagrams—Playing Tables for Draught Clubs—New Systems of Numbering the Board—Prefixing Signs to the Variations—List of Draught Treatises and Publications chronologically arranged.



Bound in cloth, gilt side and back.....**$3.00**

Sut Lovingood. Yarns spun by "A Nat'ral Born Durn'd Fool." Warped and Wove for Public Wear by George W. Harris. Illustrated with eight fine full page engravings,

from designs by Howard. It would be difficult, we think, to cram a larger amount of pungent humor into 300 pages than will be found in this really funny book. The Preface and Dedication are models of sly simplicity, and the 24 Sketches which follow are among the best specimens of broad burlesque to which the genius of the ludicrous, for which the Southwest is so distinguished, has yet given birth. Cloth, gilt edges.....$1.50

How to Conduct a Debate. A Series of

Complete Debates,

Outlines of Debates, and

Questions for Discussion.

In the complete debates, the questions for discussion are defined, the debate formally opened, an array of brilliant arguments adduced on either side, and the debate closed according to parliamentary usages. The second part consists of questions for debate, with heads of arguments, for and against, given in a condensed form for the speakers to enlarge upon to suit their own fancy. In addition to these

RD. 104.

A Large Collection of Debatable Questions.

The authorities to be referred to for information are given at the close of every debate. By Frederic Rowton.

232 pages, paper .....50 cts.
Bound in boards, cloth back.....75 cts.